

MUSIC & MEDIA

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Europe's Music Radio Newsweekly . Volume 8 . Issue 4 . January 26, 1991 . £ 3, US\$ 5, ECU 4



A PRETTY AWARD - "Pretty Woman" was the most successful soundtrack of 1990 - five platinum, one double-platinum and two gold awards. Divisional MD of EMI Germany Erwin Bach (left) presents EMI USA president Sal Licata (centre) and EMI USA A&R director Jean-Pierre Bommel with a German platinum award for sales of over 500,000 copies.

EMI Electrola German Market Share Leader

by Paul Andrews

For the first time in its history, EMI Electrola held the largest share of the German album market in 1990, based on the latest estimates of Musikmarkt. The firm grabbed an 18.8% chart share over the year, leading Warner Music International (18.6%), BMG Ariola (18.2%) and PolyGram (16.1%).

EMI Electrola MD Helmut Fest attributes his firm's success to changes initiated within the company in late 1989—notably the split into three divisions: EMI Germany, Electrola, and EMI Classics. Comments Fest, "These figures are confirmation of our restructuring policy and reward for all the hard work put in by EMI Electrola's staff to support this new development."

Domestic product label Elec-

rola's contribution to its parent company's success was led by Herbert Groenemeyer, who passed a total of five million LP sales during the year.

Pollack Media Unveils 'Simul-Operations' Strategy

by Jeff Green

At press time, the Pollack Media Group (PMG) announced a new consulting strategy called "Simul-Operations". The company furnishes compatible programming, marketing and promotional plans to two (or more) stations in a particular metropolitan area, whether or not the stations are co-owned.

NEWS/TALK, FEATURES EMPHASISED

Radio Launches Heavy Gulf War Coverage

by Howard Shannon

European radio was not caught off guard by the war in the Gulf. Several EHR stations reported the need to reformat their music-led services in favour of news, while others the need is to keep listeners smiling.

And although at least one major public network said it would not reformat, it has issued a firm directive to its presenters on the "tone" of their programmes.

A survey of EHR radio by M&M indicates that in many cases a News/Talk format had replaced where music trivia previously had dominated. There is no evidence of any European government issuing broadcast guidelines.

In the US, radio has initiated heavy coast-to-coast coverage. In fact, many European radio and TV news divisions have been relying

chiefly on Cable News Network's live feed. Its coverage more resembled radio during the initial stages of the conflict because of the lack of video.

The radical format change initiated by Antenne Bayern programme director Mike Haas echoes that of many of the stations questioned.

The Munich-based private abandoned normal programming at 06.00 January 15 in favour of a 24-hour rolling news magazine, "Antenne Bayern Reports", on which all the station's 40 journalists and feature producers/presenters are deployed.

Says Haas, "We have gone from personality adult

(continues on page 34)

UK Moves Carefully With New Sponsor Rules

by Hugh Fielder

UK independent radio is reacting cautiously to the Radio Authority's new deregulated sponsorship code. While some stations are keen to take advantage of the new code, which allows any programme, except news bulletins, to be directly sponsored, others are still assessing the likely impact of increased sponsorship of their listeners.

Northeast Essex station Mellow 1557 is believed to be the first IR station to get its daily breakfast show sponsored. Mellow has signed a one-year deal with the Town And Country Building Society, which covers the programme's operating and presentation costs. That show started on January 14.

Nigel Reeve, MD at Mellow's owners Invicta, says he is looking at several sponsorship proposals. "There are a number of fresh

opportunities which are now open to us. It's a matter of picking the ones that are right for the station and our listeners. What it means is that we have increased our

(continues on page 34)

No. 1 in EUROPE

European Hit Radio
GEORGE MICHAEL
Freedom
Epic

Eurochart Hot 100 Singles
ENIGMA
Sadness Part 1
Virgin

European Top 100 Albums
ELTON JOHN
The Very Best Of Elton John
Rocket

MINNYS

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Radio Academy Sets Ownership Workshop

Prospective radio station owners looking to build their own broadcast operation have an opportunity to learn first-hand several important elements involved in launching a station on February 26. The **UK Radio Academy** is staging a one-day seminar called "Getting On-Air...And Staying There!" at Kensington Town Hall in London.

Topics to be covered include: identifying your market; research; financial and business planning; marketing/sales/sponsorship; copyright; frequency planning/clearance; and regulations.

Speakers include several UK broadcasting executives, such as **Fox FM MD Tom Hunter**; **Isle of Wight Radio MD Steve Oates**; **Radio Authority** head of regulations **Paul Brown**, head of engineering **Mark Thomas**, and regulation officer **Mike Phillips**; **Jazz**

FM MD John Bradford and promotions manager **Katy Turner**; **Phoenix Communications MD Lawrence Hallett**; **AIRC** marketing executive **James Galpin**; **PRIS** head of broadcasting administration **Tony Churcher**; and **CRA** national development officer **Steve Buckley**.

The event, sponsored by **KPMG Peat Marwick McLintock** and **Satellite Media Services**, will also include a number of service clinics offered by various industry vendors.

Academy spokeswoman **Ann James** comments, "We know there are hundreds of prospective licence holders, and as we enter a year when they will be seeking to advance their plans, we hope that many of them will see the value in joining us for the day."

For further information, call the Radio Academy at 44-(0)71-323-3837. **JG**

IFPI Puts Euro Piracy Bill At US\$150m

by Hugh Fielder

Piracy in Europe is costing record companies about US\$150 million a year, says the **International Federation of Phonographic Industries (IFPI)**.

While the latest numbers are dropping as a percentage of worldwide piracy--estimated at US\$1.1 billion annually--IFPI is concerned at the increase in illegal CDs in Europe. IFPI says, "Production difficulties have been overcome and 'the perfect medium' has become the major format for pirates operating in Western markets."

Privatisation Pressure At BBC Radio

The BBC could face renewed pressure to privatise **Radio 1** following the UK government's decision to increase the cost of a TV and radio licence by £6 to £77, less than the rate of inflation.

With programme production costs outpacing the inflation rate of 9.7%, the BBC faces a double squeeze on its finances. The government has also accepted a report from accountants **Price Waterhouse** that the BBC should cut its costs by £131 million over the next five years and earn an extra £72 million from its enterprises arm. Last year the BBC trimmed £75 million from its budget.

Some media analysts are predicting the BBC will not be able to maintain five national radio networks, and that one or more may be sold.

Says one independent programme controller, "At least we now know why the government was so keen to make the first independent national network a non-pop station." **HF**

For The Record

In our January 19 issue story on **Europroduction-ARS**, the agreement between the two is only a licensing deal in Czechoslovakia for two albums: **Pump Up The Jam** by **Technotronic** and **Hithouse** by **Hithouse**. Also, **ARS** is not a part of plans for distribution and concert promotion in the country.

More than half the pirate recordings sold in Germany are on CD, worth an estimated US\$28 million. IFPI says this represents more than a third of the legitimate record industry's CD revenue.

IFPI estimates that, in 1989, 477 million pirate records were available worldwide. The biggest change was been the move

from cassette to CD.

On a global scale, legitimate business in Africa could face collapse from pirates. Biggest success: new laws in Singapore have contributed to reducing pirate recordings from 85% of the market in 1984 to 5% in 1989.

Only one of the 55 countries surveyed by IFPI reported that it had no piracy: Denmark.

Grundy Buys Consultancy; Renames 'Communicate Now'

by Jeff Green

Longtime UK broadcaster **Tony Grundy** has acquired 100% of UK-based radio management/sales training firm **Communicate Consultancy** from **Beacon Broadcasting Company**. Grundy has renamed the company **Communicate Now**, and this week inked a major contract with **Southern Radio PLC**, which owns stations **Ocean Sound/Southampton** and **Southern Sound/Brighton**. Grundy plans to broaden his services to the rest of Europe, with deals in France and Malta said to be imminent.

Having previously held 10% of the company as MD for the past seven months, Grundy gives up his concurrent post as sales director of Beacon-owned **Connect Training Group**, although he will remain associated with Connect through a variety of projects. **Communicate** course director **Richard Williams** is exiting for freelance work, leaving Grundy's firm with three full-time staffers, administrative personnel and a number of outside tutors.

Connect Group MD Charles Isles says, "The **Communicate**

Consultancy has been spun off in order to facilitate the continued high level of management and financial support required by the business's growth."

The leveraged buyout deal comes 18 months after the **Communicate** organisation was initially financed with £150,000. Says Grundy, "During 1990, 70% of the commercial UK radio industry used our products. I liked the company so much, I decided to buy it. Unless you control a venture, you don't really determine the direction it'll follow, and with no accrued debt, this opportunity was too good to pass up. Ownership is something I was planning to move to eventually, and in the buyers' market we're in today, I think I bought at exactly the right time."

Grundy is a 16-year radio veteran, having been sales director at UK outlets **Radio Aire/Leeds** and **Radio 210/Reading**, where he became MD. Later, he helped **Radio 210** merge with **2CR/Bournemouth** and became CEO of **210** and **2CR**. When **Radio 210** merged with **GWR** in 1989, Grundy was named deputy group MD. His columns on management/sales training appear regularly in **M&M**.

Müller New Electrola MD

Lothar Meinerzhagen, divisional MD of German company **Electrola** is leaving his post and will be replaced by **Holger Müller**, ex-MD of **EMI Austria**.

An official reason for his sudden departure has not been given, nor has it been disclosed what his new position will be. It is believed he will stay with **EMI**.

Meinerzhagen assumed the MD position on April 1 of last year,

when **EMI Germany** split into two companies, **Electrola** and **EMI**. **Electrola** handles domestic repertoire and **EMI**--under the present leadership of **Erwin Bach**--Anglo-American material. Both **Electrola** and **EMI** divisional MDs report to **Helmut Fest**, MD **EMI Electrola**.

Müller will officially start in his new position on March 1. It is not known who his successor will be at **EMI Austria**. **MB**

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Night Belongs To Virgin; Jazz Label Goes Live

by Machgiel Bakker

Virgin this week launches its new jazz outlet, **Night Records**, with the release of four live recordings.

Set up by long-time Atlantic producer **Joel Dorn**, the label intends to be an outlet for live music only and features previously unknown tapes from either the vaults or from private collections.

The first albums to be released by Night are **Rahsaan Roland Kirk's** *The Man Who Cried Fire*, recorded in Paris two months before the artist's death; **Cannonball Adderley's** *Radio Nights*, recorded in New York in 1967-68, including performances by **Joe Zawinul** and **Nat Adderley**; **Eddie Harris's** *A Tale Of Two Cities*, featuring recordings made in San Francisco in 1978 and in Chicago in 1983;

and **Les McCann's** *Les Is More*, featuring club recordings throughout McCann's 30-year career. All albums are produced by Dorn. These releases will be followed by a batch of four new albums in the autumn, including new live material from **James Blood Ulmer** and **Dr. John**.

According to Virgin International's specialist label manager **Guy Hayden**, the initial campaign for Night will have a low profile. "We won't be advertising, except through the specialist jazz magazines. Also, the nature of the material makes it very difficult to programme on the radio."

Virgin International will be handling Night's marketing and distribution and all albums will be released Europe-wide. Joel Dorn will be visiting Europe in March for some promotional activities.

Invicta, Crown 1990 Profits Drop

Despite an improved performance in the summer, the advertising downturn hit **Invicta** last year.

Pre-tax profits dropped 56% to £428,000 for the year ending September 30, while turnover increased 7% to £4.21 million. Cost-cutting moves last February kept operating expenses stable, but the slowdown in revenue coincided with previously planned expenditure on new ventures, including the recently acquired **Mellow 1557** North East Essex station.

He adds, "Our policy this year is to sell our way out of the recession. The package of cuts and redundancies announced two weeks ago means that we have budgeted for no increase in running costs this year."

Meanwhile, declining ad revenue at London talk station **LBC** is blamed for the 89% crash in **Crown Communications'** profits from £6.25 million to £701,000 for

the year ending September 30.

Borrowings rose to more than £18 million because of its investment in the troubled LBC and the group's French network **RFM**. Although turnover improved marginally to £20.85 million, interest charges tripled to £1.87 million.

The cost of splitting LBC into two talk stations--one AM and one FM--was £7.3 million. Crown has already earned nearly £6 million by selling its stakes in **Radio Forth**, **Mercia Sound** and **Marcher Sound**. It plans to reduce borrowings below £10 million. **HF**

NEWSMAKERS

Music



Peter Einstein

● **MTV Europe** has promoted **Peter Einstein** as director, marketing and network development. He will create and manage MTV's newly-formed marketing department. Einstein, who began his nine-year career with **MTV Networks** in affiliate sales, was most recently VP, advertising sales, Western Region for MTV Networks.

● **Rondor Music**/London MD and VP of European A&R **Stuart Hornall** has been promoted to senior VP Rondor Music International.



Stuart Hornall

● **Ed Eckstine** and **Mike Bone** have been named co-presidents at **Mercury Music**. Eckstine joined **Poly-**

Gram in 1987, before which he was VP of A&R for **Arista Records**. Bone was previously president of **Island Records**.

● MD of the newly launched **PolyGram**/Germany organisation, **Polymedia Marketing Group**, is **Werner Klose**. He was formerly responsible for the company's **Karrusel Music & Video** subsidiary. Polymedia's business affairs director will be **Wouter de Groot**, previously controller of **Polydor**.

● **PolyGram**-owned **Metronome Musik** has appointed **Oliver Helwig** head of A&R and marketing, promoted from the post of senior product manager.

● **Steve Pedo** has been appointed director, finance and administration at **BMG International**. Pedo has been with BMG for eight years, where he most recently served as manager, finance and administration for the Latin and Asia/Pacific regions.

● From February 1, **Lut Bahiels** joins **EMI Belgium's** classical department, after three years as head of promotion. She is being replaced by **Martine Gebpers**, formerly at **Jive/Zomba**. Her press-office colleague **Anne Baugnee** is to move to become product manager **Ame-**

rican and French repertoire at **EMI Holland**.

● Following the appointment of **Andre de Raaff** as MD of **Indisc Benelux**, **Robin Simonse** has been named MD of **Warner Basart** in the Netherlands. **Hans Marx** is the new GM.

Radio

● **Miles Flint** has been appointed to the board of **Sony/UK** as MD of Sony Broadcast and Communications Products, based in Basingstoke. He was previously MD of the communications terminal division at **SST Communications**.

● **Gunther Ziesel** has been voted new chairman of **ORF**/Austria's Steiermark region. He was formerly editor-in-chief at the same station.

● **DJ Grant Benson** has left **Rete 105** to join **RTL 102.5 Hit Radio** as DJ/producer (full story page 10).

● **Andy Howard** has been appointed new chief engineer designate at **Kiss FM**/London. He was previously a partner at London-based **SBS**.

● Veteran broadcaster **Thomas Gottschalk** joins **Radio Xanadu**/Munich as programme director (full story on page 8).

Send news and photos of company appointments to Karen Seekings at M&M's editorial office: Rijnsburgstraat 11, 1059 AT Amsterdam, the Netherlands or call (20) 669.1961; Fax (31) 20 669 1951.

Upcoming Album Releases

Artist	Title	Label	Producer
Cannonball Adderley	<i>Radio Nights</i>	Night/Virgin	Joel Dorn
John Barry	<i>Dances With Wolves</i>	Epic	not listed
The Big Dish	<i>Satellites</i>	East West	W. Livesey/S.Lindsay
Blue Rodeo	<i>Casino</i>	WEA	Pete Anderson
Book Of Love	<i>Candy Carol</i>	WB	T. Ottaviano/B. Grosse
Chagal Guevara	<i>Chagal Guevara</i>	MCA	not listed
Joe Ely	<i>Live At Liberty Lunch</i>	MCA	Joe Ely
Gloria Estefan	<i>Into The Light</i>	Epic	Various
Eddie Harris	<i>A Tale Of Two Cities</i>	Night/Virgin	Joel Dorn
Susanna Hoffs	<i>When You're A Boy</i>	Columbia	David Kahne
Inner Circle	<i>Black Roses</i>	WEA	I. Lewis/Inner Circle
Jesus Jones	<i>Doubt</i>	Food/EMI	Various
Rahsaan Roland Kirk	<i>The Man Who Cried Fire</i>	Night/Virgin	Joel Dorn
Oscar Mazzaroli	<i>The Tree, The Bird</i>	Columbia	various
Les McCann	<i>Les Is More</i>	Night/Virgin	Joel Dorn
Motorhead	<i>1916</i>	WTG/Epic	Peter Solley
Alexander O'Neal	<i>All True Man</i>	Epic	J. Jam/T. Lewis
Jeffrey Osborne	<i>Only Human</i>	Arista	Various
Queen	<i>Innuendo</i>	EMI	D.Richards/Queen
The Real Milli Vanilli	<i>The Moment Of Truth</i>	Ariola	Frank Farion
The Rembrandts	<i>The Rembrandts</i>	Atco	The Rembrandts
Todd Rundgren	<i>Second Wind</i>	WB	Todd Rundgren
The Samples	<i>The Samples</i>	Arista	Walt Beery
Screaming Trees	<i>Uncle Anesthesia</i>	Epic	Various
Steve Morse Band	<i>Southern Steel</i>	MCA	Steve Morse
Sting	<i>The Soul Cages</i>	A&M	H. Padgham/Sting
Stonefunkers	<i>Harder Than Cryptonite</i>	WEA	Christian Falle
Tanita Tikaram	<i>Everybody's Angel</i>	East West	R. Argent/P. van Hooke

European album releases for the period of January 21-February 4. Please send your information to Robbert Tilli before January 25 for inclusion in the next release schedule (issue 6). Fax (31) 20 669 1951.



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HEAD-BANGING TO THE TOP

EMI Strategy Boosts Iron Maiden To No. 1

by Hugh Fielder

Radio was not included in EMI's carefully calculated campaign which helped Iron Maiden grab their first UK no. 1 single.

Having seen that the band's nine top 10 hits last year were ignored by radio, the label did not expect much airplay for their latest single, *Bring Your Daughter To The Slaughter*, which was released on Christmas Eve.

As expected, the record did not feature on any UK airplay chart and was not playlisted by BBC Radio 1. It also received no daytime play at all outside the chart shows.

EMI deliberately released the single on December 24, knowing sales needed to reach no. 1 during the two-week period after the holidays are at their lowest for the year.

The label's sales director Keith Staton says, "We set our chart panel sale target at 2,500 to reach no. 1 the week after Christmas, and

we achieved it with 2,447. The fact that it stayed at no. 2 the following week was very much a bonus. The panel sale was down to 2,002, but we thought there was a chance if nothing else came up."

In fact, Iron Maiden sold more than the no. 1 single during the same time last year.

Staton says EMI promoted the single to radio at the same time as the label's other releases. "We did not count on it being played. It got some plays on evening rock shows on some stations up North, but little else."

Knowing many Iron Maiden fans will buy several or even all the formats, EMI has released the single on picture discs, 12" versions and single-sided discs with an etched B-side. "We followed the pattern of last year's series of double-12" packs," says Staton. "We try to release something the fans want and give good value. The band's management are also their merchandising



Iron Maiden

company and they know what their fans like."

Nine of the 10 double-12" packs of the band's previous singles re-

EMI deliberately released the single on December 24, knowing the sales needed to reach no. 1 during the two-week period after the holidays are at their lowest for the year.

leased last year--at the rate of one a week--went top 10 while the 10th peaked at no. 11. BRMB/Birmingham and Metro/Newcastle are two of the stations to feature the

single on their rock shows. BRMB played the single eight times in the first two weeks of the year, including chart shows, but on several stations it was only aired on the network chart show.

Responding to Radio 1's snub, Iron Maiden sent an open letter to the station complaining of its "scandalous treatment" of heavy rock. States the letter: "If Iron Maiden cannot get playlisted with a no. 1 single, what chance for the great new UK rock bands like Wolfsbane, Thunder and Jagged Edge? You do not seem to have much problem playing Yank rock, but home-grown talent is ignored."

Radio 1 controller Johnny Beerling replies, "Producers do not just follow the charts when they compile the playlist. Iron Maiden sold around 40,000 copies to get to no. 1. We cater for 18 million listeners a week."

NEWS BRIEFS

Levi's Punk TV Ad

After soul and psychedelia, jeans advertisers have opted for punk as the next musical style to sell jeans. The 12th Levi's 501s TV commercial will feature The Clash singing *Should I Stay Or Should I Go*.

CBS is reissuing the track as a single, hoping to cash in on the trend for TV jeans commercials which have resulted in hit singles, including songs by artists such as Sam Cooke, Ben E. King, BB King, Jimi Hendrix and Steve Miller.

Trans World's Losses

Trans World chairman Owen Oyston has warned his company has an estimated pre-tax loss of £500,000 for the second half of 1990. The company closed the Radio Radio sustaining service last autumn and recently sold back the Miss World company to founder Eric Morley for £800,000.

It is still seeking ways to reduce its borrowings of some £8 million, on which it is paying about £500,000 in interest charges. Analysts have predicted that Trans World is prepared to sell its Cardiff station Red Dragon and there have been rumours of a management buyout. Both sides declined to comment on the speculation at press time.

PolyGram TV Bid

PolyGram is teaming up with BSB's Power Station provider Palace Pictures and production companies Working Title and Mentorn to bid for one of the UK commercial TV franchises this year. PolyGram has also taken over the Channel 5 video company it launched as a joint venture with Heron five years ago.

Revolver's Sales Team

Independent distributor Revolver has set up a national sales and marketing team after ending its agreement with Rough Trade. Despatch of the records will be handled by Pinnacle.

Revolver already has distribution deals with Chapter 22, Cooking Vinyl, Lazy, Earache, Heavenly, Shimmy-disc, Special Delivery, Acid Jazz, Young God and Sarah, some of whom have left Rough Trade, unhappy with problems they see in the company's new distribution system introduced last autumn.

IR Staff Cutbacks

Three more independent radio (IR) stations have announced redundancies following Invicta Radio's decision in early January to shed 11 jobs.

At Surrey-based County Sound, the staff is being trimmed to achieve cost-savings. The number to be dismissed is yet to be determined.

County Sound MD Tony Powell says "In common with many other businesses at the moment, we have taken the opportunity to make prudent savings. Some of these have been achieved through good housekeeping and natural staff turnover."

Powell says, local advertising has not yet been affected by the recession. "Although some sectors are down, others are still showing year-on-year increases. Unfortunately, like local newspapers, our national advertising revenue is subject to conditions outside our control."

Meanwhile, Radio Mercury/Crawley is cutting five jobs and Essex Radio/Southend has reduced its 10-strong newsroom by four.

Both stations say that programming is unaffected by the cuts.

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INR Bidders Cautious About Revealing Plans

The UK Radio Authority has disclosed the new independent national radio (INR) guidelines, but potential bidders are not disclosing their plans.

The only consortium to confirm it will be making a bid so far is Classic FM, backed by Carlton Communications, *The Daily Telegraph*, *The Really Useful Group* and Brian Broly's ROSC Holdings. Both Capital

Radio and Real Radio--the consortium backed by EMAP, Harvey Goldsmith's Allied Entertainment, Yorkshire TV and Luxembourg-based media group CLT--are studying the Radio Authority's definition of pop music before deciding whether to bid.

Lord Hanson, owner of London easy-listening station Melody, is still considering whether to apply. At a press conference on January 8 to announce the INR guidelines, the Authority's CEO Peter Baldwin hinted that if Hanson wins the national licence with an easy-listening station, he will be able to change Melody's format. But another source has told M&M that Hanson will have to give up Melody's frequency if he wins a national licence.

Mike Hollingsworth's Radio Great Britain, which is in the last stages of rounding up investors, is expected to bid for an easy-listening/speech format. But Q Rock has dropped out of the race. A spokesman says, "It was FM or nothing and we don't want to compromise our format." HF

more popular within its promise of performance."

Mason wants Galaxy to move closer in format to Horizon Radio: a 15-35 age demographic featuring core artists like Lisa Stansfield, MC Hammer and George Michael. It will also take Chiltern's The Hot FM overnight feed. But, Mason stresses, "Galaxy will be developed as a Bristol station from Bristol studios. We are putting in services for locals news and traffic and getting the kind of presenters that a major city like Bristol needs." HF

Chiltern Relaunches FTP As Galaxy Radio

Chiltern Radio, which has taken over station FTP, is relaunching the Bristol incremental as Galaxy Radio on January 29.

The move follows its rescue package for the financially troubled Black music operator last September. Chiltern has now bought out main shareholders Crown Communications, Radio Investments and Radio Trust, giving it at least 95% ownership in the station. The remaining 5% is owned by founders Babs Williams, Clement McCarty and Devon Morgan, who are no longer active in running the station.

Day-to-day management of Galaxy Radio will be handled by Eddie Vickers, MD at neighbouring Severn Sound/Gloucester, which was bought by Chiltern in November for £1 million.

Chiltern MD Colin Mason says there will be differences at Galaxy Radio, but no changes to the station's original promise of performance. "It will continue to be a youth-orientated radio station with an emphasis on dance music, but obviously there have got to be changes. We will be adjusting the music to make it

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ENIGMA HIT EURO NO. 1

Virgin Happy With 'Sadeness'

by Paul Andrews

Virgin Germany broke new ground last week when Enigma's *Sadeness Part 1* hit no. 1 on the Coca-Cola Eurochart Hot 100 Singles. The release is the company's and the group's first to reach the top spot.

The single has been no. 1 in Austria, Belgium, Greece, the Netherlands and Switzerland, and last week it added the UK to the list. *Sadeness Part 1* has topped the German hit parade for the past 10 weeks, where it has platinum status (500,000 sales). Meanwhile, Enigma's album, *MCMXC a.D.*, has been in the top 5 in Germany and Belgium.

Virgin attributes the record's success to its distinctive and original "Gregorian house" style, combining medieval chants and a current dance beat. Says Virgin MD Udo Lange, "It's a very innovative sound. And people have really taken to it. There have already been about half a-dozen releases in Germany imitating the same style."

Adding to Enigma's achievement has been Virgin's



"When we played the record, phone lines were jammed for 20 minutes with listeners asking what the track was and where they could get it... We've never had a reaction like it."

- Peter Steppich

strategy not to use traditional promotional methods for the record. "There were no interviews or TV appearances. But as a



GOLD DINER - Suzanne Vega receives a gold award for DNA's remix of "Tom's Diner", which spent seven weeks at no. 1 and has sold more than 400,000 copies in Germany. From l-r: Polydor MD Goetz Kiso; Vega; international A&R/marketing executive Thomas Starckjohann; A&M product manager Jens Geisemeyer; and Gerard Woog, promotion coordinator for Vega's recent European tour.

PolyGram Restructures Marketing; Klose Named MD

by Wolfgang Spahr

In a major restructuring of marketing operations, PolyGram Germany has concentrated eight of its divisions into a single structure, called **Polymedia Marketing Group**.

MD of the new organization will be **Werner Klose**, who has been responsible for the company's **Karrussel Music & Video** subsidiary. Polymedia's business affairs director will be **Wouter de Groot**, previously controller of **Polydor**.

PolyGram divisions incorporated into Polymedia are: **Polystar** (headed by **Chris Georgi**), **Polygram Video** (**Sevket Gozalan**), **Polyphon** (**Holger Muessener**), **Karussell** (**Gerd Brendemuehl**), special marketing (**Henning Kunnecke**), international music service (**Uwe Bald**), merchandising (**Peter Kaundinya**) and media relations (**Inge Schierholz**).

PolyGram president **Wolf-Dieter Gramatke**, says the reorganization comes in response to changes in market conditions.

dance record we concentrated on pre-releases to clubs and the trendsetting record shops. Nevertheless, it started getting radio airplay very quickly, which we hadn't expected," says Lange.

He adds the first AC stations to pick up the track were in Northern Germany, among them **Radio 107/Hamburg**. Radio 107 head of music **Peter Steppich** says, "When we got the disc from Virgin, we had no idea what it was. But when we listened, while it wasn't the sort of track we'd normally play a lot, it was so intriguing we just decided to put it on-air to see what happened."

"When we did, phone lines were jammed for 20 minutes with listeners asking about the track and where they could get it. That happened every time we played it for the first few days. We've never had a reaction like it."

Steppich says the secret of the track's appeal is the combination of ancient and modern elements. "It's a strange mix, but it's sexy and everybody can react to it."

The man behind Enigma is publicity-shy leading producer **Michael Cretu**, who used the name **Curly MC** for the project, which was recorded at his studio in Ibiza. Cretu's wife, **Sandra**—who has had a string of German hits for Virgin, including **Maria Magdalena**, **Hiroshima** and **Stop For A Minute**—recorded some of the vocals. That also caused a great deal of interest in German when it was disclosed.

Lange explains, "A lot of the papers have reported this as a new departure for her, which it isn't. She just happened to help Michael out. That has helped Enigma, but it was not really fair to Sandra; she has her own career and was shocked to be so closely linked to this."

The follow-up to *Sadeness Part 1* is slated for European release in early February. Lange says the track will be a remix of one of those on *MCMXC a.D.*, though he does not say which.



NO HALTING HIM - EMI Electrola artist **Herbert Groenemeyer** (right) receives a special award from MD **Helmut Fest**, to mark the achievement of five million sales of his four albums on the label in Germany, Austria and Switzerland. The presentation took place in Cologne following the final date of Groenemeyer's recent tour.

Xanadu Now Classic Rock; Gottschalk Joins As PD

Radio Xanadu/Munich will reformat to classic rock from a CHR/gold mix starting February 20.

The decision follows the appointment of veteran broadcaster **Thomas Gottschalk** as programme director, who is understood to have joined the station at the suggestion of **Eugen von Keller**. Keller owns 20% of the local private.

Says Xanadu MD **Guenther Loeffler**, "The change of format was Thomas's idea. This is the kind of music he loves, and it is his opinion

ists, such as **Phil Collins**, will also be included.

Initially, Gottschalk will host Xanadu's 06.00-08.30 weekday breakfast show, although his on-air profile will be scaled back after several months.

Gottschalk is a well-known broadcasting personality, with experience on **Bayern3/Bavaria**, **RIAS** /Berlin and **RTL/Luxembourg**, and as a TV game and variety show host.

Helwig New Metronome Head of A & R

by Howard Shannon

PolyGram-owned **Metronome Musik** has made **Oliver Helwig** head of A&R and marketing.

He was promoted from the post of senior product manager. The appointment was made by **PolyGram Germany** president **Wolfgang Gramatke**.

The company still has not appointed a new MD, despite the post remaining vacant since last October, when **Klaus Ebert** resigned unexpectedly (M&M November 3).

However, Helwig says a candidate will be selected within the next week and that it is likely to be an outside appointment. No decision has yet been made on who will fill as senior product manager.

Ebert had been with Metronome 16 years. He told M&M at the time that he intended to turn to a new project which involved negotiations with another major German label.

As M&M went to press, Ebert confirmed that an announcement on this is pending before the end of the month.



Thomas Gottschalk

that there are many others in this area who would like to hear it, too."

Gottschalk's move to Xanadu represents a departure away from mass-market broadcasting. The latest available listener figures (**Funkanalyse Bayern 1990**) show the station to have the lowest reach of all Munich's full-time privates, with a 4% market share. "He sees it as a challenge to improve the station, and we hope that having this well-known name associated with us will help us in the next ratings round," explains Loeffler.

A sample of the core artists in the new format includes **Deep Purple**, **10cc**, **Genesis**, **Janis Joplin** and **Toto**. Some modern material from "current classic" art-

GOING FOR BAROQUE

Cobos Crosses Over; March Pan-Euro LP Release Set

Luis Cobos continues to cross over with his latest LP *Suite 1700*. The album, which was released last November, entered the local charts at no. 3 and has already gone double platinum in Spain. It will be out this March in South America, the US, UK, France, Italy and Switzerland.

The Spanish conductor's popular arrangements of classical themes have been among Sony Music Spain's biggest sellers in recent years.

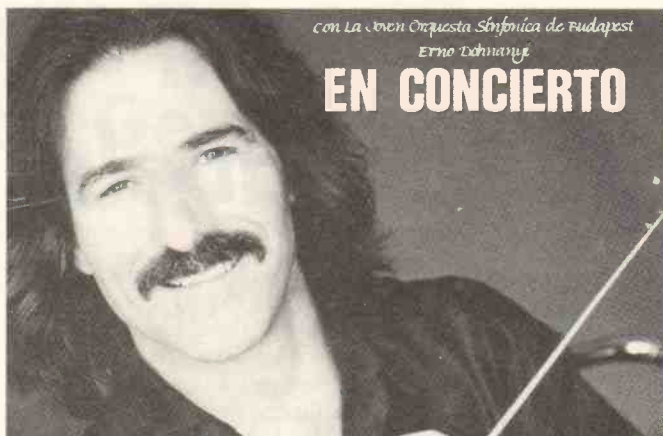
Sony Music Spain international manager/A&R Bruno Galindo says, "In Spain, Luis Cobos's records receive heavy airplay on AM stations and are backed by advertising in FM stations." *Suite 1700* received marketing support through mer-

chandising, print and radio ads.

The Spanish conductor's popular arrangements of classical themes have been among Sony Music Spain's biggest sellers in recent years. He made his mark in the world music scene when he introduced Zarzuela (Spanish operetta) music to the Royal Philharmonic Orchestra.

The conductor's penultimate LP, *Opera Magna*, released in November 1989, went quadruple platinum in Spain and gold in Mexico and Argentina. The single and LP featuring world-class Spanish tenor Placido Domingo and the Royal Philharmonic Orchestra also charted in the UK.

This success was preceded by his 1988 LP *Vienna Concerto*, which went quadruple platinum in Spain and gold in Belgium, Mexico and Argentina. His 1986 recording, *Russian Romance*, sold 500,000 units in Spain and topped the charts in Venezuela. It also went gold in Belgium, Finland, France and Mexico. **AdIF**



Luis Cobos

ONDA CERO Names Blanco New Director-General

Tomas Martin Blanco has been named director-general of ONDA CERO, replacing Ricardo Vaca. Blanco was formerly head of programming at leading private Spanish network SER.

The move comes as a surprise, since Vaca's post had been ratified when charity ONDA bought the station last April as part of its Pta5 billion (app. US\$ 51.7 million) buyout of the 73-station network. ONDA CERO has since acquired more stations and now owns 104 stations. **AdIF**



Tomas Martin Blanco

Andorra Gets Own Radio, TV Network

by Anna Marie de la Fuente

The principality of Andorra joined the growing list of territories launching new radio and TV stations when at the stroke of midnight December 31 Radio Andorra began broadcasting a 50:50 mix of music and news.

Programming head Alberto Bartumeu says the station airs a variety of music ranging from classic to pop. The morning segment includes news breaks at 15-minute intervals, followed by half-hour briefs for the rest of the day. The station is currently transmitting from 07.00 to 24.00 but will eventually extend to a 24-hour service.

Radio Andorra station director-general Manuel Sansa says he would be hiring locals to staff the station. At present the communications network has a staff of 32.

While Andorra Radio currently does not accept advertising, sponsorships are still being considered.

Andorra TV also began test-card transmissions on January. The TV station is to begin full transmissions by autumn. The newest broadcasting network went on the air in early December in the Southeastern region of Mucia.

SLAUGHTER

STICK IT TO YA in 1991

Yes! Slaughter the only rock band to break in the USA in 1990 are set to do the same in Europe in '91. While album sales head for double platinum status in the USA, Slaughter themselves head for Europe.

See Slaughter 'Live' with Cinderella.

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FEBRUARY

1st Jurahalle, Neumarket • 3rd Forum, Ludwigsberg • 4th Deutsches Museum, Munich • 5th Eulachalle, Winterthur • 6th Teles Stadtsel, Austria
8th Palasport, Florence • 9th Palatrussadi, Milan • 11th Elysee Montmarte, Paris • 15th K. B. Hallen, Copenhagen • 16th Annext, Stockholm

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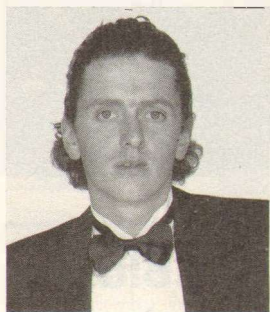
Benson To RTL; Will Work With UK Labels

by David Stansfield

DJ Grant Benson has quit his post at leading private station Rete 105 to join RTL 102.5 Hit Radio/Bergamo as DJ/producer. UK-born Benson worked at British pirate Radio Caroline and at stations in the Netherlands and Israel before joining Rete 105 five years ago.

Benson says greater responsibility in the new position is the main reason for the year-end move. "At Rete 105 I was simply a jock, and I wanted to broaden my experience. RTL 102.5 is one of the few Italian stations that has an Anglo-American approach to broadcasting and programming. With my past experience I found it easier to slip in. Rete 105 has gone very much 'test it and see'. They have a lot of financial power and could afford to make a lot of errors. RTL 102.5 did not start with that sort of financial power and has had to be more scientific in its approach. I found that easier to identify with."

Benson will manage overseas affairs, which includes dealing with



"RTL 102.5 is one of the few Italian stations that has an Anglo-American approach to broadcasting and programming."

- Grant Benson

UK record companies. At Rete 105 he was the main man behind last year's Knebworth live concert broadcast and hopes to be involved in similar events at RTL 102.5.

Benson will probably go on the air with recently appointed station director Guido Monti. Monti, who was also DJ at Rete 105 prior to his new post, teamed with Benson for the first show of the year on RTL 102.5. Broadcast on December 31 from midnight to 05.00 on January 1, the joint programme included live link-ups with other stations. These included Radio Luxembourg, KHIS-FM/Los Angeles in Los Angeles, Century Radio/Dublin and Kiss FM/London. Says Monti, "It was the first programme of the year with two new DJs. It was an improvised show but we will definitely broadcast together again in the near future."

RTL 102.5 Hit Radio has an EHR format. The station initially broadcast regionally, but it has developed into a national station over the past two years. It claims to be the only broadcaster which uses only one frequency. The recently published Datamedia listeners statistics (M&M January 19) revealed it as having an audience increase of 56,000 in 1990.



Angela Baraldi

Baraldi Looks To UK; Records First English LP

Capitalising on her success in her home country, RCA artist Angela Baraldi is recording her first album in English for the UK market.

Newcomer Baraldi released her self-titled debut album in Italy last year. It has since been released in Germany.

The UK project follows interest by Arista MD Roger Watson, who first saw Baraldi's video for the song Viva.

BMG/Italy promotions direc-

tor Michele Mondella, says it is his first experience of such an interest in one of his company's artists. "I am pleasantly surprised. A request from the UK is very pleasing. Baraldi's debut album caused this interest and is encouraging."

Baraldi will work with producer Paul O'Daffy, who has produced Swing Out Sister and Curiosity Killed The Cat. Baraldi will kick off with an English version of the song Viva. **DS**

Radio Club 91 Attracts Night-Owls

Radio Club 91/Naples is launching a late-night local news and information segment. The new programme will be combined with the recently introduced oldies programme, which is broadcast nightly from 24.00-06.00.

Says station director Franco Mori-Rosso, "We have a 60:40 EHR content. The audience demographic is 15-55 and the introduction of oldies, focusing on music from 1940-1965, is enjoying great success with mature listeners."



Franco Mori-Rosso

To promote the service, the station has launched a local ad campaign costing L600 million (app. US\$500,000). Radio Club 91 first began broadcasting in 1976 and is now a key player in the southern region of Campania. **DS**

New Francis LP

BMG/Ariola artist Mike Francis for the first time is recording an album in Italian. Lyrics are being written by Mogol, who has penned songs for such artists as Lucio Battisti, Lucio Dalla and Gianni Morandi. The LP, titled Francesco, is scheduled for a late March release.

Mickey Mouse Chart Deal For Milan's Rete 105

Milan-based station Rete 105 has struck a deal with Walt Disney's Italian subsidiary that will put the station's international chart in the popular weekly magazine Topolino (Mickey Mouse). Disney's two leading magazines Il Giornalino and Topolino are read by more than five million people from the age of six upwards.

The station has also reached a promotional agreement with Anic-

flash, the film promotion company. The station's logo will appear after the screening of each promo clip in the cinema and on TV. Says station spokesperson Edoardo Hazan, "We have a reciprocal agreement. They screen our logo and we advertise their movies on air."

Rete 105 is the leading private national broadcaster with an average 3.3 million reach (Datamedia). **DS**

Suono Oldies Show Gets Sunday Slot

From the end of January, Radio Centro Suono/Rome will be devoting Sunday mornings to oldies. Programme director Alberto Castelli for the R&B station says the new 09.00-12.00 slot will also include Motown trivia and news. Castelli believes the slot will help satisfy current audience demand for oldies.

Castelli admits to being influenced by US broadcasters. He explains, "The US black music sta-

tions often offer oldies shows on Sunday mornings. I was very impressed."

The music content in the provisionally titled "Centro Suono Oldies" programme will cover the years 1940-1970. Artists featured will range from Cab Calloway to the Tempations.

Radio Centro Suono broadcasts in central Italy to an average daily audience of 85,000 (Audiradio). **DS**



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NEWS BRIEFS

Transmitter Deal For RFI

Telediffusion de France (TDF) has just signed an agreement with **Radio France International (RFI)** to modernise RFI's facilities and increase by seven the number of short wave-transmitters. The TDF/RFI investment is worth Ffr1 billion (app. US\$196 million) over the next six years.

RFI has not been able to compete effectively with major players like the **BBC World Service** and **Voice Of America** because of its weak broadcasting capacities, especially in Asia and South America.

Traditionally, RFI has a strong following in Africa and the Middle East, and a long-term expansion plan was adopted last year by the French government. RFI's budget is supported by the French ministry of foreign affairs.z

Noah Ends RFM Show

Tennis star **Yannick Noah** has left RFM following the end of a three-month contract as guest presenter. Noah says too many other commitments will prevent him from continuing his weekly show. RFM is now on the look-out for another star name to fill the gap.

Arcade/RFM Release Woodstock Generation LP

by Jacqueline Eacott

Compilation specialists **Arcade** rang in the new year hyping the hold with the launch of the double album *Generation Woodstock* on January 14.

Arcade is teaming with national AC network **RFM** on a major promotion campaign, the first time the two partners have worked together on such a project.

The usual label/radio collaboration consists of the radio exchanging advertising time for TV time and/or inclusion on the album's cover. However, RFM is taking the promotion one step further by introducing a seven-minute *Generation Woodstock* feature in its nightly show presented by **Sergio le Buffalo** (19.00-20.00 Monday - Friday). The sequence, running from January 14-February 14, will feature a different title from the LP nightly, together with a short history and a competition for listeners.

RFM's director of programmes **Jean-Bruno Michaud** comments, "*Generation Woodstock* appeals to very much the same target audience

as RFM, the 25-40 year olds, so it makes sense to promote this particular compilation to our listeners. Although we are not going so far as to devote a whole programme to the subject, the style of the album fits in well with the RFM sound."

RFM will also be airing daily early-evening ad spots from January 14 - February 10. The campaign, worth Ffr4 million (app.

US\$780.000), will run from January 17 - February 28. A video clip based on songs from the LP—including such acts as **Jimi Hendrix**, **The Byrds**, and **Lovin' Spoonful**—will also be shown on **Antenne 2**, **Canal Plus**, **M6** and cable music channel **MCM**. Press advertising covers national and specialised magazines, with the campaign running from January 15 - March 15.

Lloyd Cole Goes Gold

International artist **Lloyd Cole** has been awarded a gold disc for sales of more than 100.000 of his latest album *No Blue Sky*. The album stayed in the charts for four months.

Press exposure and radio play on key stations helped Cole gain a wider recognition.

Head of product **Nicole Schluss** explains, "We sent this tape [Cole] to retail chain **FNAC** and they immediately decided to launch a huge campaign for the album's release. Radio was also quick to catch it. The single *No Blue Sky* was played

almost instantly by the major FM stations. **Max Guazzini** of **NRJ** has put it on his playlist and so did **Skyrock**, **Europe 2** and **RFM**.

"The song stayed among the top 10 songs in the **Media Control** for four months. Unfortunately, the single failed to crack the top 50. It only reached no. 51. But just before Christmas we released a second single, *Downtown*, with the ambition to crack the top 50."

Cole's position is similar to that of **Chris Isaak**, who is well known in France but less so in the US. **EL**

RFM Joins Regis 1, Leaves IRS

by Emmanuel Legrand

RFM has signed a deal with sales house **Regie 1**, giving the **Europe 1** subsidiary exclusive rights for the national AC network.

The deal ends RFM's ties with **IRS**, the London-based sales house owned by **Crown Communications**, which opened a Paris bureau only last summer.

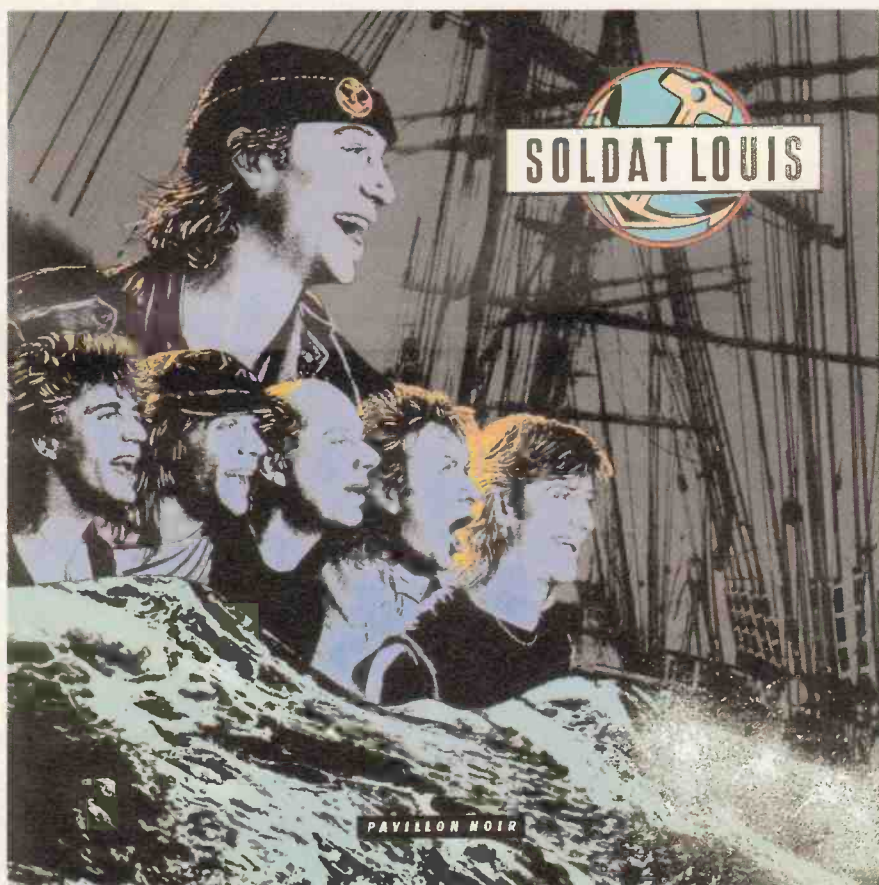
Explains Regie 1 marketing director **Alain Touzet**, "RFM will be included in our two advertising packages and will have access to all gathered data. But this does not mean RFM is now part of the Europe 1 group. They remain 100% independent; our deal concerns sales only."

The packages to which RFM is being added are: **Radio Music**, alongside **Europe 2** and **Skyrock**; and **Radio Puissance 3**, with **Europe 1**, **Europe 2** and **Skyrock**.

Touzet adds, "The arrival of RFM will add some 1.5% to 1.6% of cumulative audience to these offers, giving us a leading sales position among other FM proposals."

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launch their new album
PAVILLON NOIR



Airplay Chart Planned For Norway

by Paul Andrews

A new national EHR chart based on radio airplay is being planned in Norway.

The project is being developed by **PolyGram Norway** head of promotion **David Fishel**, who says the first chart could be published by the end of March. He says the idea already has support from both public and private stations, and hopes to formally approach Norway's other record companies soon.

Currently, the territory has two singles charts. One is published by the daily newspaper *VG* and based on retail figures; the other is by its competitor *Dagbladet* from wholesale totals. Fishel hopes the new chart will merge with or replace the surveys now in the country.

However, local industry observers agree neither survey can be considered totally reliable. Reasons: the size of the samples taken, the small scale of the Norwegian singles market, and the difficulty of controlling system abuses.

Radio 102/Kopervik head of music **Egil Houeland** confirms stations' general welcome for the

chart, but adds that questions of how to ensure that it remains representative remain unanswered. "Some kind of weighting should be introduced to reflect the influence of stations, but they also have to regulate it so that national NRK doesn't swamp the locals.

"Similarly, if powerplays are given extra weight it could cause unrealistic fluctuations in the chart, or even open the way to a payola with record companies 'buying' a place at the top of playlists. Nevertheless, I am not worried about this initiative coming from a record company executive, as long as the radio stations are involved fully from an early stage."

Fishel first suggested the idea in PolyGram's promotional newsletter, and says response was immediate and enthusiastic. "I put out the feelers because local radio, in particular, is really taking off here now. So airplay is certainly becoming an important factor for the record industry. Since then, letters of support have just been pouring in from radio. I have had only one negative response."

The big boost came from national public NRK radio, which

has said it supports the idea and wants to be involved in the project.

Fishel says he has concluded a deal with an unnamed major international advertising agency to provide logistical support for the project. The agency will also seek a sponsor for the project.

"Once a database is established, which itself is not difficult, there will be very little physical work

involved in actually compiling the chart. We estimate the sponsor would have to make an initial injection of only about Nkr50,000 (app. US\$8,300)," he adds.

Fishel is now planning to set up a "think-tank" committee of record industry, national and local radio and agency representatives, plus independent figures such as a music journalist, to oversee fur-

ther development of the plan.

"They will start to look into the details of costs and how the chart will be put together. I think we will probably start with a singles top 20 (chart) based on reports from about 30 of the major local stations covering the whole country, plus NRK's P2 youth programming, with expansion to a longer list and an album chart possible later."

Raptori Approach Double Platinum

by Paul Andrews & Kari Helopallo

Finland is on the verge of having its first home-grown supergroup of the 1990s.

Rap act **Raptori's** second single, *Debbie Gibson Viiras Paaza Mix* hit no. 1 in the national charts in the week of January 7-11. With sales of 90,000, the group's debut album, *Moe!*, is rapidly approaching the double platinum status (100,000 copies). The last Finnish act to achieve this was **Dingo** six years ago.

Tuhansien Sulojen Maa, the first single from Raptori, topped the charts for 10 weeks from March to

June last year. It eventually went gold (10,000 sales), now considered a rare feat for singles in the album-dominated market.

The group, who are signed to **Megamania Records**, first became popular through club play, says Megamania MD **Atte Blom**. Since then, many Finnish radio stations have been "very supportive" as Raptori have become known. "The major private stations in Helsinki, **Radio City** and **Radio Ettan**, both playlist the band, and the national state station **Radiomafia** has also been a great help."

He adds awareness of Raptori has

also increased through the distribution of a special promotional single, included in the entry price to a recent sellout national concert tour. "The kids play the record to their friends to show them what they've seen, introducing new listeners and potential buyers."

However, Blom doubts the band have much international potential, since all local rap is in the Finnish language, "to get the message across". The band do, however, spearhead a thriving local rap scene which has also seen acts such as **MC Nikke T, Rapatti, Hausmylly** and **Paakkoset** enter the charts during the last year.

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National Talent Dominates Belgian 1990 IFPI Charts

by Marc Maes

The 1990 IFPI international top 75 singles chart includes a record 27 Belgian titles.

National artists during the week of January 7-11 occupy the top three spots for "best international album". Clouseau holds the no. 1 and no. 3 spot, and Vaya Con Dios's double platinum *Night Owls* is at no. 2,

ahead of megastars like Phil Collins and Eros Ramazzotti.

BMG/Ariola leads in both the singles and the album charts, with approximately 30% of the market. BMG/Ariola artists Mecano and Roch Voisine each have had albums in the charts for more than 52 weeks.

Companies specialising in French or Flemish artists, such as CNR, Carrere or Distrisound, account for 10% each.

IFPI Belgium director Vincent van Mele comments, "We had hoped to achieve a sales figure of Bfr5 billion (app. US\$66 million) this year, but we only achieved Bfr4.8 billion. Our turnover is up 20% and a considerable part of this is due to national talent."

The IFPI year-end charts were broadcast on Studio Brussel and the French-language Radio 21 during the first week of January.

Boudisque Adds Dance Labels

Boudisque Belgium has announced the signing of a distribution/promotions deal with major dance labels Go Bang! and Torso Dance.

Boudisque Belgium MD Lieven van den Broeck says, "Dance product went down slightly after the new beat explosion. But the Manchester scene injected new blood into the dance floors. Our Go Bang! label--for which we concluded a European deal with Sony Music last year--is already an estab-

lished dance label. We have now signed Music Man International and R&S. And these will make us the top dance supplier in the territory."

Boudisque Belgium, which is distributed by Sony, plans on two or three major releases a week. Dance product is forecasted to account for about 55% of Boudisque's annual turnover.

The company will be releasing two compilation albums featuring top 50 titles by acts such as D-Shake and Quasar.

Van den Broeck, who is currently promoting the labels in the media, explains, "When new beat reigned the dance floors, 40 or 50 releases per week in a small territory like Belgium were no exception. But the retailers got stuck with unsold stocks. They are a bit hesitant about taking on too much dance product." He adds that dance compilations have been instrumental in getting the audience to buy dance records again.

MM

Cable Distributors Offer 2 Radio Programmes

Since the beginning of the year, 500,000 cable TV subscribers in Flanders have been receiving two radio programmes as part of their basic package--Teleradio 1 and Teleradio 2.

Electrabel Cable distribution co-ordinator Luc Henderieckx says the station is free to subscribers. No ads are aired on the stations. Teleradio even pays approximately Bfr7 per subscriber annually to Belgian rights organisation SABAM. Says Henderieckx, "You would be surprised how many people demand a non-stop music channel without ad breaks and talking."

Teleradio 1 is a 24-hour mix of EHR and AC. Teleradio 2 broadcasts classical music 24 hours a day. The programmes are prepared for broadcast in Electrabel's studios in Bruges and no-speech programmes are supplied by Capiou Projects and private station Radio MOS.

Henderieckx comments, "The classical programme includes track announcements, but we are determined to have no speech, advertising or news bre-

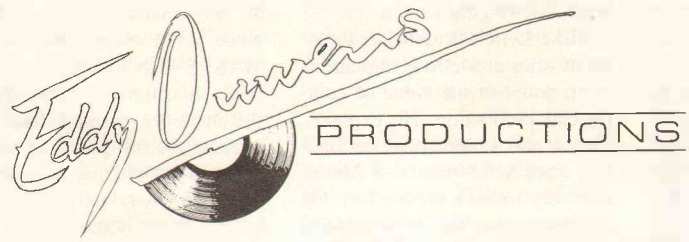
aks in our Teleradio 1 programmes. We plan to display our playlists through our teletext network on cable for our listeners to follow in future."

There have been rumours of a cable-only station in Flanders for a while, but it was national electricity company EBES which first transmitted a programme. Its station broadcasts one in-house programme to 5,000 households in Antwerp.

Belgian federation of cable distributors secretary-general Peter Kokken says the current EBES/Electrabel service is the most important project. "Teleradio has existed since 1987. The TEVEO cable distributor and service has expanded to other distributors where Ebes/Electrabel is a shareholder. A cable company is not subject to any approval by the government to transmit radio signals."

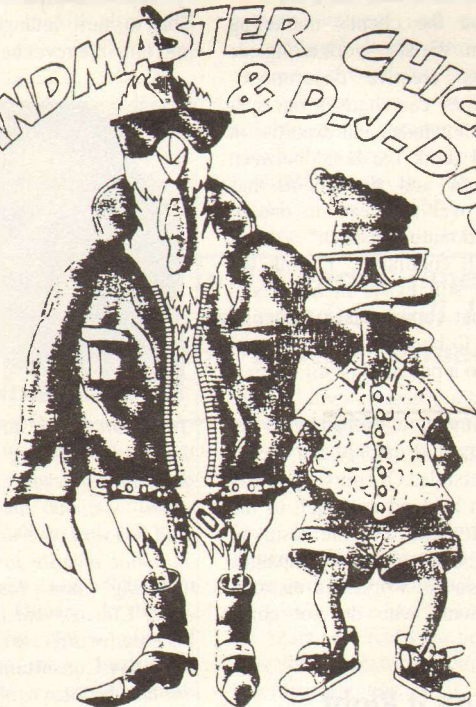
A spokesperson in Bruges says the company is now investing in classical CDs to start a fully operated non-stop CD programme.

MM

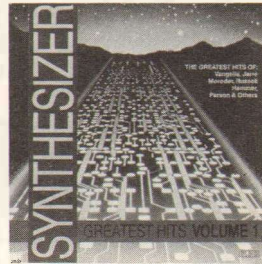


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Creative Commercial Production: Making Sense And Money!

After a decade of massive expansion and investment in commercial radio in the UK, how much of this investment has gone into the development and improvement of radio commercials?

by Jonathan Booth

Radio commercials have been around in the UK for nearly 20 years. Programming, news and features have become increasingly sophisticated, but advertising hasn't enjoyed the same depth of improvement.

There are several reasons for this, but the most telling are the problems in understanding how radio advertising works, and how it differs so crucially from every other type of advertising. Very little time or money has gone into furthering that understanding and what efforts have been made may have been well meaning, but were often cosmetic.

Virtually every station has a commercial production department, responsible for writing and producing radio ads for the station's local clients. This may involve anything up to 60 commercials every week, each one requiring a brief-taking session, writing, approving, voicing and mixing, and often carting as well. Until a very few years ago the entire cycle would have been done by one person. In all too many stations it still is.

Of course, it is possible for one person to get 60 ads on-air in a week. What is harder is for any seed of creativity to germinate from that position. How can a writer be expected to create well-thought-out and effective campaigns when by far the most important part of the ad, the script, can only be allocated 10 minutes' work?

The Changing Production Department

Things have changed in the structure of departments over the last few years. The small pool of commercial producers have moved around the network, where they seek better support, better equipment and an increase in their traditionally meagre salaries.

But has the overall attitude of stations to their commercial production department changed in those years? Unfortunately not, and we are all to blame. Management is to blame for not understanding how the creative radio sell works and not training themselves or their sales team to understand it. We spend little

enough on sales training in this country, as **Tony Grundy** pointed out in this column just before Christmas. We spend nothing at all on creative training, either how to do it or how to use it.

Radio is a difficult enough medium to sell well, so let's at least use the tools we have properly, of which creative and exciting commercials can be the most effective. The days are surely gone when the MD of a station welcomes the new sales exec, who has never sold media in his life, with the words, "Here are your car keys, son. Now get out and don't come back without an order."

Clients are to blame for not insisting on better commercials to advertise their products. It is certainly true that quite often they do not know the difference between good and bad ads. But then, whose fault is that? Ours, for not educating them; their demands and our response can only improve with a bit of enlightened self-interest.

And we should also blame the writers and producers for not constantly striving for greater understanding, for not fighting hard

"The majority of MDs and sales directors of UK radio stations are guilty of lost opportunity, lost revenue and stifled creativity."

for what we know is right and for continuing to compromise our ideas before they reach the paper because it makes for an easy life.

And what about the producers? Are there enough out there, and are they good enough?

When I started in UK radio there were 40-odd stations and 40-odd producers (some very odd). Now there are 100 stations and probably 180-200 people who call themselves commercial producers. But many of them are very young people who have been given no training except what they can pick up on the run. They have no experience in dealing with clients or selling alongside a sales exec. They may have no knowledge of broadcasting law or how to write for the ear. They may be bursting with enthusiasm and possibly even some talent. But unless those qualities are nurtured and the system around them is right, what

comes out of the radio will always be flawed, lacklustre and prove ineffective.

Part of my job at our commercial production consultancies is to recruit new producers for the client stations. And in the last few years it has become increasingly difficult to find ready-made producers. Some of the tapes we are sent are frankly dismal (for all the reasons listed above), so we have to train new people. *Somebody* has to, or the already bad situation will become critical.

Producing Creative Ads

The qualities needed are hard to find. **Jacqui Wilson** has been producing radio ads for 10 years, mostly at **Radio Clyde** and is now head of production at **LBC/London**. She says, "You need a background that means you know about production and a background of dealing with advertising and the clients. People tend to think that it is not such a specialist field, when actually it is. The industry needs some meaty people."

Everybody remotely connected to commercial production in independent radio knows full well that there are not enough competent producers or talented writers. The industry also possesses a mere

fraction of the investment required or the understanding and support needed to make the most of its potential. Few people know that not only can it work extremely well, it does work; in a few, a very few, enlightened stations.

Back in the days when I was a one-man operation, I heard of a commercial production department where they had their own **Neve** studio and four writer/producers. *Four!* It sounded like **Shangri-La**, but when I got there it turned out to be even better. Not only were there other like-minded writers to bounce ideas off, but there also was a sales and management structure that positively encouraged creative ads and constant client contact.

That **Metro Radio's** philosophy on commercial production has not spread wider is quite beyond me because no matter how you look at it, it works. On the creative side, they are constantly winning

Keys To Better Commercial Writing & Production

- Train sales team on how radio advertising works
- Know your clients and their services
- Allow more time to produce quality spots
- Rethink commercial production as a profit centre
- Remember: effective advertising keeps the client

advertising awards and in 1987 I understand they were the most awarded station in the world.

Financially a constant problem for most MDs, **Metro's** commercial department makes an enormous profit for the group. They've proved that it is possible to support seven or eight full-time staff and two dedicated studios, and contribute much-needed extra revenue for the station, both visible and invisible. If a creative writes a great 40" ad which the executive can use to sell the client up from 30", there is 30% extra revenue straight away. Thus the relationship between creative and sales, traditionally one of friction and even distrust, is the third area where **Metro** gets it right.

Mike Lynch is associate director of sales at **Metro Radio** and is in no doubt of the value of commercial production. He explains, "Sales and commercial production work hand-in-hand at **Metro**; it is very much a team effort. On as many occasions as possible, a creative and a sales exec will go out together to see a client and all three of them will work together to solve the client's marketing problem. We also work alongside agencies' creative departments, where they can share in our specialist knowledge and expertise in radio. I think the bond between our team and the clients has grown over the years to one of trust and mutual respect."

Lynch continues, "I think the attitude still exists in many stations that commercial production is seen to be a cost centre as opposed to a potential profit centre - that it is a necessary evil. 'We sell the airtime, now we had better get an ad made as quickly and cheaply as possible.' Of course, you end up with a bland approach to the creative angle and the result is exactly that - bland: campaigns which do not work, and dissatisfied clients who do not come back."

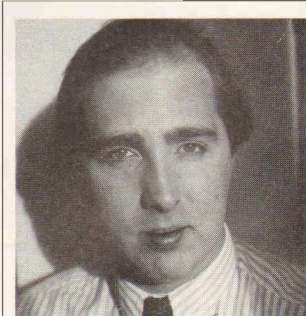
Getting It Right

Metro is not the only station getting it right. **Essex Radio's** commercial production department, which underwent a virtual renaiss-

sance two years ago after a creative consultancy, immediately started making money and is now happily winning awards. **Radio Trent's** creativity is also well known, and there are others, but far too few if the current stations are to compete in the future. New stations will arrive on the doorstep or join local press in the fight for the area's advertising budget, and the added value that creativity can give a client will become even more crucial.

And it is not even as if there were any excuse; I sometimes feel MDs should be offered two playing cards and asked to pick one. One says in large capitals **MAKE MONEY**, and underneath in tiny letters "and it makes sense". The other card says **IT MAKES SENSE** and underneath "and you can make money, too".

Remember, if radio itself is not offering the full power of the medium to its clients, who are we doing a disservice to but ourselves? What is required is intensive training in writing and producing, investment in the necessary systems, and expertise and the vision to turn intangible potential into tangible revenue.



*Jonathan Booth has been writing and producing radio commercials for seven years, both in radio stations and freelance, and has won over a dozen international awards for radio advertising from London, New York, Chicago and Los Angeles. As creative director of **Broadstar Creative Consultants**, he divides his time between writing radio ads and undertaking creative consultancies for UK radio stations. Jonathan can be reached in the UK at 44-81-673-7307.*

Levy Details Polygram Interests

Alain Levy, newly installed as PolyGram worldwide president and CEO, talks to Chris Fuller about plans to explore new areas of music related business. But despite the group's recently-acquired interests in two European radio stations, Levy does not regard radio as a strategic

investment.

Q: What will be your first priorities on assuming the PolyGram presidency?

A: Initially I will certainly go on concentrating on the US operation. I have started some important changes there and I want to make sure they are carried through fully and correctly. I guess that will be one of the major priorities I have for 1991. I foresee spending about a third of the year in the US. After that is completed I will take a close look at the organisation of PolyGram on a worldwide basis, because I think we have to get set up for the '90s.

Q: You recently launched a new US record company, the PolyGram Label Group (PLG), headed by Rick Dobbis and based in New York. What will be the role of this operation?

A: I'm not a great believer in pyramid structures leading directly to one boss. In the US, basically the old PolyGram is being split into three units from a creative point of view. One of these is classics and jazz, another is Mercury which is a stand-alone record company with a normal record company structure. The third is PLG, which is really a marketing and promotions machine being fed by a number of creative units, namely London Records, Smash and Polydor. It will also fulfil some of the field functions for Island.

So in the pop area we will have two very different companies trying to achieve success. Part of it is in recognition that smaller is more beautiful but we must also acknowledge that we have an

"It is obvious that in 10 years' time the worlds of music and movies will have virtually merged and will be termed as entertainment."

enormous wealth of product coming out of the US that needs attention and one company's simply too small to deal with it.

Q: You have also set up a PolyGram Diversification Division in the US, which has the stated aim of looking into new businesses such as pay-per-view, merchandising, concert promotion, facility development and artist management. What is the business philosophy here?

A: Our basic job as a music

company is to break acts, and follow them down whatever path they take in order to break them, whether it is making TV programmes for them, merchandising, whatever it might be. This is where I see all music companies going, it is obvious that in 10 years' time the worlds of music and movies will have virtually merged and will be termed as entertainment. You do not have to be a great guru to appreciate that if you do not diversify you die.

Q: Do you foresee diversifying away from the core business of music into other, unrelated areas?

A: Well, movies are away from music, though there are synergies. What we are really going after is the leisure time at home. There, movies play an important role. I think our vocation is really to create programmes and that will steer our future direction. Obviously we are coming from one end, the music end; some other people are coming from the other end, which is movies.

Q: PolyGram has prided itself on its European heritage and the autonomy of its operating companies. Will you continue with this policy of non-interference?

A: Yes, it is a key factor in the group's success and certainly something I do not want to see change. I would say PolyGram is almost a worldwide federation of companies, each of which is largely autonomous. I think, however, the group could do with some reinforcement in terms of

strategic thinking, which is one of the things I will come to address.

Q: Is this decentralised approach a major strength you have over the other majors?

A: I have been at PolyGram for six years so I really do not know how the other record companies are run right now. It is really a broader question. One of PolyGram's big assets is that it is a truly multi-national company in the sense we are Dutch-owned, the management is based in

London and that management is drawn from various cultures and nationalities. Obviously when you are talking about a CBS [now Sony Music] or a Warners you are talking about a US company with international subsidiaries. That is not the way we think or are structured. I am not saying one is bad and the other is good, I am saying it is a different type of animal. But there is no doubt that being so multi-cultural is an asset on which we should capitalise.

Q: In Europe, PolyGram is one of the first major record companies to make a financial commitment to radio with investments last year in Hamburg's Klassik Radio and (via Island) a 15-20% holding in Paris station Oui FM. Did you initiate the Oui FM project?

A: The idea was proposed to me and I discussed it with Chris Blackwell because it seemed the



Alain Levy

kind of repertoire he and I were working on was not getting sufficient exposure in France. We are talking about what would be called alternative music in the UK. They are still bringing the format on. It is too early to predict whether it is a success from our point of view or not.

Q: Does such investment indicate a belief in radio as a future source of revenue?

A: No. I do not think PolyGram is into broadcasting, we are into making programmes. But obviously if there is some important marketing segment missing in one of the big territories, which could help break our acts, then we will put the money up to make sure that segment exists. As regards Oui FM, I personally felt that French radio was too formatted towards top 40 and there were not enough opportunities to break new acts or develop new sounds. Oui FM may well help us in this area but I

"As regards Oui FM, I personally felt that French radio was too formatted towards top 40 and there were not enough opportunities to break new acts or develop new sounds."

do not see it as a strategic investment.

Q: But could your interest in Oui FM be interpreted as a toe in the water? Are you open towards other radio investments?

A: No, I am saying something quite different. I am saying that if we feel there is a need for investment in certain areas in order to help us break acts then we will move in. The Oui FM investment is not even a toe in the water, it is a pond where I do not want to swim.

Q: The UK is a fast-developing

is very difficult to keep a Chinese wall between the two, but when that wall is bridged there is a tendency towards bad radio playing good records or bad records being played on a good station, which will eventually kill the station. It is very difficult to maintain an equilibrium because the objectives are simply not the same. Our objective is to sell records whereas the objective of radio is to get the best ratings possible.

Q: Are you actively pursuing further acquisitions at this stage?

A: Purchases in the neighbourhood of US\$ 800 million (Island and A&M cost a combined total of US\$ 732 million) are not too common, I could be looking for some time for something similar. The general view we take is that in any market we will not exclude ourselves from an acquisition situation if it makes sense for us.

From January 1, Alain Levy became the new worldwide president and CEO of PolyGram, the leading record company outside the US and one of the three largest in the world. At age 44, Levy is one of the youngest men ever to assume the leading role at a major record company, succeeding David Fine, who becomes chairman of PolyGram's supervisory board. Levy, a Frenchman, joined the Dutch-owned PolyGram in 1984 from the managing directorship of CBS France. For four years to 1988 he was CEO of PolyGram's French operation after which he was appointed executive VP, PolyGram International, with responsibility for the group's popular music division as well as for music publishing, France and the US. Levy played a key role in the negotiations with A&M and Island Records, which PolyGram acquired in 1989. Formerly wholly owned by Philips, 20% of PolyGram's stock was floated on the New York and Amsterdam stock markets in December 1989, raising US\$ 560 million. The company's capitalisation is now approximately US\$ 3 billion. With A&M and Island fully assimilated, the group aims for an 18% share of the world recorded music market.

SINGLES

A Tribe Called Quest*Can I Kick It?* - Jive

The New York rap crew proves their music can be 'double-streetwise'. Based upon samples of Lou Reed's classic *Walk On The Wild Side*, this two-dimensional rap comes complete with an extravagant 3D-sleeve.

A.G.A.

Take Good Care Of My Heart - DA Music
German soul with a Milli Vanilli slant. Adequate, formula pop.

The Big Dish*Miss America* - East West

Evocative and engaging pop from this Scottish band, previously signed to Virgin. Taken from their forthcoming album *Satellites*, this is thoughtful music, featuring lead singer Steven Lindsay's passionate vocals.

Boogie Down Productions*Ya Know The Rules* - Jive

Hip hop wrapped around a groovy guitar riff, influenced by James Brown.

Edie Brickell & The New Bohemians*Mama Help Me* - Geffen

When it comes to singing, mother's help is certainly not needed. A bluesy-tinged rock single with a distinctive '70s feel, aptly produced by Tony Berg. Should give them the deserved break on both EHR and rock formats. Taken from the new LP *Ghost Of A Dog*.

Celine Dion

If There Was Any Other Way - Columbia
Talented Canadian chanteuse enters the Whitney Houston racket with a number taken from her album *Unison*. Satisfying AC pop.

Debbie Gibson*Anything Is Possible* - Atlantic

Madonna-inspired dance pop with a fashionable co-production by Motown veteran Lamont Dozier. Certainly a dance-floor filler, though EHR should pay close attention too.

Wolf Maahn*Für Den Dicken Man* - Electrola

A heavy German-language rocker sporting an attractive chorus. With an English translation, this single could even appeal to the impenetrable UK market.

Francesco Napoli*Ila Ila* - Hansa/BMG Ariola

The Italian singer seems to be having quite a party with this joyous sing-along in a 'carnival in Rio' style.

Oscare*What's Going On* - ARS

Marvin Gaye's evergreen style lives on through Dutch singer Oscare, ex-Mai Tai. The sparse synthesizer arrangements provide enough room for the soulful vocals to shine. Breaking out on Dutch radio.

Ricchi e Poveri*Una Domenica Con Te* - EMI

'Musica Italiana': enjoyable, unassuming tunes with mainstream appeal.

Splash*Set The Groove On Fire* - WEA

US outfit signed to Warner Music Germany. Dance specialists will love this burning follow-up to *I Need Rhythm*, with all its rap and hip hop leanings. With the success of Snap in mind, this cut is radio-worthy too; Top 40 programmers should take notice.

Warrant*I Saw Red* - Columbia

Kicking off as a ballad, the song slowly builds into a bold piece of rock a la Boston.

Winger*Miles Away* - Atlantic

History repeats itself with another Boston-moulded band, grossing in contagious hooks and furious guitars.

Working Week*Testify* - Virgin

Featuring new vocalist Eyvon Waite, the UK pop/jazz combo make a welcome entry on the dance scene with this Philly-soul inspired club record. Atmospheric, spicy material, arranged with enough pop sheen to ensure mass radio embracement.

ALBUMS

Chris Daniels & The Kings*That's What I Like About The South* - Provogue

An uplifting album from an eight-piece party band with spicy horn section, from Boulder, Colorado. With their delicious mixture of horn-funk, rock & roll, blues and soul, The Kings regularly tour the US. They are often compared to acts like Little Feat, Southside Johnny, Tower Of Power and Fishbone. Check out their contagious version of *Roll Over Beethoven*, John Hiatt's *Ridin' With The King* and the self-written *Hot Summer Nights*. Al Kooper produced.

Elisa Waut*Wood Nympe Blonde* - BMG Ariola

Typical continental pop from Belgium. Lead singer Elisa's restrained vocals are coupled with Hans Helewauts' delicate pop, topped off by Jean-Marie Aerts' surprisingly subtle production. Check out *She Angel* and *We Sail Home Together*.

Joe Ely*Live At Liberty Lunch* - MCA

Hard-rocking country, the kind of music that's A1 on the jukebox but nowhere on the charts. Nevertheless, this live registration is very much suitable for album rock programmes. *Me And Billy The Kid* is an instant novelty hit with its funny frontier-days lyrics. *Are You Listenin' Lucky?* as Ely himself sings. Yes sir, we are.

EPMD*Business As Usual* - Def Jam/Columbia

As expected from this label: hardcore rap with great street credibility. LL Cool J joins the club on the track *Rampage*, the meanest of the complete set. *Rap Is Outta Control* on this self-produced LP.

Pauline Ester*Le Monde Est Fou* - Polydor

A fascinating contribution to French pop, ranging from a chanson like *Une Fenêtre Ouverte* to a gently rocking song like the title

track. Sometimes the atmosphere is theatrical, Brecht/Weill-like, but mostly it is undeniably situated in modern times. Simply adorable.

Fredericks/Goldman/Jones*Fredericks/Goldman/Jones* - Columbia

The project of a trio featuring non-playing captain, French composer and producer Jean-Jacques Goldman, Welsh guitarist and singer Michael Jones and above all American vocalist Carole Fredericks (sister of blues-man Taj Mahal). Accompanied by the creme de la creme of session musicians, including Paul Young's bass-player Pino Paladino, these chansons--sung in both French and in English--will fit late-night album shows. Play *Chanson D'Amour* just before the clock strikes 12.

Tippa Irie*Original Raggamuffin* - Mango/Island

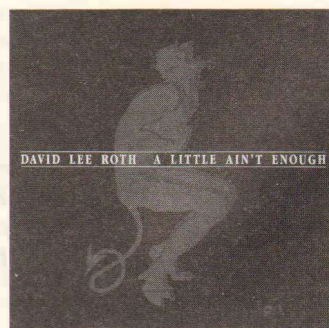
Modern toaster beats them all with reggae raps in a giddy tempo. Ben E Kings's evergreen *Stand By Me*, the duet with Peter Spence, is an outstanding blend of soul and raggamuffin'.

Jesus Jones*Doubt* - Food/EMI

A mind-altering mix of modern underground and dance, evoking a sinister, fin-de-siecle atmosphere. Current single *International Bright Young Thing*, currently rocketing up the UK chart, has enough pop sensibilities to attract radio airplay.

Katmandü*Katmandü* - Epic

Dangerous new hard rock band, starring super heavyweights lead-vocalist Dave King (ex-Fastway), guitarist Mandy Meyer (ex-Krokus), and bass player Caine Caruthers (ex-Untouchables). It is raw, rocking and with irresistible, catchy hooks. The gospel intro of *Ready For The Common Man* is a real treat. *God Part II* is a U2 cover, handled with great care.

David Lee Roth*Lil' Ain't Enough* - Warner Brothers

Lead guitarist Jason Becker replaces Steve Vai on this entertaining new album, the follow-up to the hard rock classic *Skyscraper*. Coupled with a solid production by Bob Rock, Roth excels, explodes and even plays a fine harp on this 12-track CD. *Sensible Shoes* is a nice, tight fit, just the right size.

NEW TALENT

Bale Mandonga*Freedom* - DWA/Sugar (Italy)

Italo-hiphouse ready to change the world. This cry for freedom is very danceable and accessible. The right edit could set pop radio ablaze. Contact Carlo Antonelli at tel. (39) 2-508 41; fax: 2-508 4261.

Pontus & Amerikanerna*En Bla Dag* - Sonet (Sweden)

Popular song taken from the hit album *Via Satellit*, now out on 45. Good melodies can cross borders, but an English translation would work wonders. Also take a listen to the album, featuring some more bright poppy tunes. This Swedish sextet has got style, that's for sure. Contact Lars-Olaf Helen at tel. (46) 8-6273 800; fax: 8-983 070.

John Schwab*Crack Of Dawn* - Sisapa (USA)

Veteran rocker who used to play in the band McGuffey Lane (who released four albums on Atco) with his first solo release. John Cougar Mellencamp's drummer Kenny Aronoff gives a helping hand on this attractive album cast in the Bob Seger vein. Contact: Dutch CNR at tel. (31) 35-255 611; fax: 35-236 122.

Ron White*Fly Like an Eagle* - Sixtynine (Germany)

Cover of the Steve Miller '70s classic with a smooth reggae dancebeat, loads of reverb and an effective harmonica solo in the middle. The extravagant rhythm suits the song well. Will go down a treat in clubland. Contact tel. (49) 89-984926; fax: 89-980250.

Singles and albums featured in New Releases are listed alphabetically. Selections include those which have achieved significant airplay within the last four weeks and those releases judged to have musical merit. Records mentioned in this section are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Machgiel Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.

Robyx Productions

1984-1985 SAVAGE *European charts*
Don't cry tonight - Only you

1986 STARGO *N. 1 in France*
Live is life

1988 RUBIX *N. 1 in Italy*
The party (e non toccarmi ..)

1989 RAIMUNDA NAVARRO *English - American*
Me gusta - Te amo *Disco charts*

1990 ICE MC *World charts*
Easy - Cinema

1990 PIANONEGRO *Disco charts*

and now :

HUMANTRONICS

The sound of Afrika

BABYROOTS

No woman no cry

BALE MONDONGA

Freedom

WAREBAND

featuring Ted Robinson

Party children

RAIMUNDA NAVARRO

Jungle fever

DFB

featuring Walter Barbaria

Nessun dorma

Robyx Productions

via Pascoli 9

54100 Massa - ITALY

phone 39 - 585 - 46989 fax 39 - 585 - 489067



Queen

The release of Queen's 16th album "Innuendo" on February 4 marks EMI Music Worldwide's most important recording this year. The band's latest album, "The Miracle", sold close to two million copies in Europe and was no. 1 in the European Top 100 Albums chart for four weeks in 1989.

by Robbert Tilli

The album's title track, released on January 14, indicates Queen's direction for the '90s. It's back to basics - back to *Bohemian Rhapsody*-like material. But that's not where the similarity ends. Apart from Freddie Mercury's operatic vocals and Brian May's distinctive rock guitar, it also means a return to a very long playing time--six-and-a-half minutes.

With European radio moving more towards formatting, a single of such unusual length could cause playlisting problems. According to EMI Music Worldwide's international marketing manager Neil Cox, the band's fame is such that this is irrelevant. He says, "No problems so far in the UK with playing the single. It has already been single of the week on BBC Radio 1's breakfast show and other stations are bound to follow." EMI expects a high UK chart entry soon. "Innuendo" is an EHR Chartbound this week in M&M.

BBC Radio 1 has added the song to its B-list rotation and it is being played in its entirety. According to a spokesperson at the station, the song's quality and the band's household name are more important than the duration.

Another station that is playing the single is Norwegian private Radio 102.

"You shouldn't forget that Queen have a lot of fans", says head of music Egil Houeland. "Although the song is not played in the mornings or at breakfast slots, reserved for more poppy material, we do play it once a day in the afternoons. It is currently no. 37 in our air-play top 40 but moving up."

Other stations currently playlisting the single include Greater London Radio, Chiltern Radio & Northants and Severn Sound in the UK, NOS in the Netherlands, Radio 21 in Belgium, Radio P4 in Sweden, Radio 24 in Switzerland and RTM in Italy.

EMI has set up radio spot campaigns during the first three months of this year on UK, German, Dutch, Portuguese and Norwegian stations. In the same territories, TV campaigns, based around the video clip, will be implemented.

EMI is destined to improve the sales of 1989's *The Miracle*, of which 1.4 million copies were sold on the Continent and a half-million in the UK. Cox says, "This album is certainly their best since 1975's *A Night At The Opera*. This is a typical Queen album and we want to win back some old fans and bring in some new ones, too. Don't forget Queen have one of the greatest fan clubs in Europe." Promotion possibilities will be limited, as the band have not planned to go on tour this year.

Queen's Track Record

Queen (1973); Queen II (1974); Sheer Heart Attack (1974); A Night At The Opera (1975); A Day At The Races (1976); News Of The World (1977); Jazz (1978); Live Killers (1979); The Game (1980); Flash Gordon (1980); Hot Space (1982); The Works (1984); A Kind Of Magic (1986); Live Magic (1986); The Miracle (1989); Innuendo (1991). All albums released on EMI.
Tracklisting *Innuendo*: Innuendo; I'm Going Slightly Mad; Headlong; I Can't Live With You; Don't Try So Hard; Ride The Wild Wind; All God's People; These Are The Days Of Our Lives; Delilah; The Hitman; Bijou; The Show Must Go On.

All songs written by Queen. Recorded in Metropolis, London, and produced by Queen/David Richard.

SWEDEN

Dr. Alban

- Signed to SweMix (Sweden); distributed and marketed in Europe by Arista UK excluding G/A/S (Logic/BMG Ariola) and Scandinavia (SweMix/Sonet)
- Publisher: SweMix Publishing/Misty Music
- Tour management: Siljmark, Stockholm
- New album and single: *Hello Afrika* featuring Leila K, initially released on SweMix May last year, re-released in August, now breaking all over Europe
- Recorded at SweMix Studios; remixed at Eichstaedt Studios, Frankfurt by Mark Spoon (alias Markus Loeffel of Logic Records)
- Single currently no. 39 in the Coca-Cola Eurochart Hot 100 Singles and charted in Germany (9), Italy (19), Sweden (13) and Greece (17)
- Producer: Deniz Pop (co-owner of SweMix)
- European releases: out in the G/A/S territories, Scandinavia and the UK. Other releases are scheduled in Belgium, France, Greece, the Netherlands, Italy and Spain at the end of this month.



Dr. Alban is a Nigerian citizen who came to Sweden 12 years ago. He practised as a dentist for a couple of years until he embarked on a career as a DJ. After opening up a popular underground club and a clothes shop in Stockholm (both named

after Prince's song *Alphabet Street*, Alban contacted SweMix.

A renowned remix organisation (De La Soul, George Michael, LL Cool J), SweMix released the tribal rap single *Hello Afrika* in May last year. After meeting Markus Loeffel at the New Music Seminar in New York, a licensing deal for the G/A/S territories was struck with Frankfurt-based Logic Records.

Meanwhile, both the single and album hit top 10 in Sweden with the latter reaching gold status (50,000 copies). The follow-up single *No Coke*--the B-side of *Hello Afrika* in Germany--is already platinum (50,000 copies sold) in Sweden. It broke all records by staying for five consecutive weeks at no. 1 in national radio SR's popular show "Tracks". That's a feat not even achieved by ABBA.

UNITED KINGDOM

Jesus Jones

- Signed to Food/EMI worldwide
- Publisher: EMI Music
- Management: Gail Colson, Gailforce, London
- New album: *Doubt*, to be released on January 28
- New single: *International Bright Young Thing* released on January 7, currently no. 50 in the Coca-Cola Eurochart Hot 100 Singles
- Recorded at Matrix, London
- Single entered at no. 15 in the UK two weeks ago and bound to go up
- Producer: Mike Edwards, Martyn Phillips, Andy Ross
- UK tour in February; European tour in

March (Germany, the Netherlands, France, Belgium; Spain and Italy to be confirmed)

- European releases: The Netherlands, Germany, France and Switzerland on January 28. Single on January 21

Although well known in their home territory, Jesus Jones are not receiving regular airplay on European radio. So far, the band scored three hits in the UK: *Real, Real, Real, Right Here, Right Now* (both from 1990), and their current single *Bright International Young Thing*.

The band's second album, *Doubt*, should bring them more recognition in mainland Europe. With lead singer Mike Edwards producing most of the tracks on the LP, the band's style ranges from hard-hitting rock to dance.

Last year the band supported The Cramps on their European tour to promote the debut album *Liquidizer*.

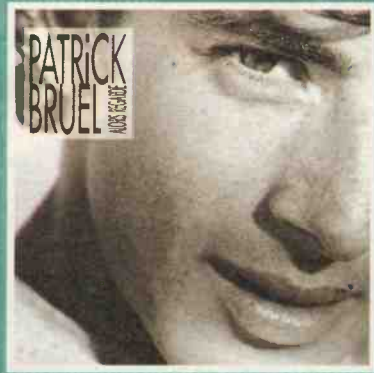


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National Spotlight: Artists featured have achieved Top 15 chart status in their country of origin.

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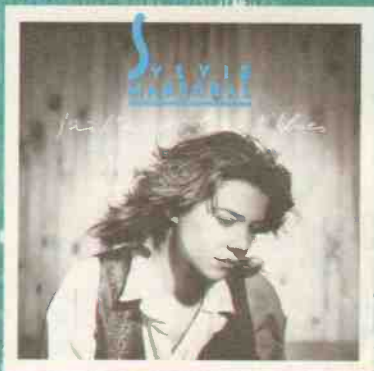


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MIDEM: RADIO

(advertisement)

MIDEM Radio 1991: Reaching Further Than Ever Before

It was five years ago that MIDEM Radio started; a result, it is said, of organisers of the annual Cannes-based conference noting that somewhere between 60-70 radio people had shown up. Since there was no specific radio angle for them to latch onto, questions were asked. It emerged the burgeoning radio industry was there for the same reason as other areas of the music business: to take in the seminars and meet colleagues



Chris Lycett



Jeff Pollack

by Howard Shannon

MIDEM Radio had small beginnings, accepts **Simon Cole**, radio consultant/organiser to the MIDEM Organisation and CEO of **The Unique Broadcasting Company/London**. "But no longer," he smiles. Facts and figures bear him out.

As he details, "The first two years of MIDEM Radio were static, at around 70. Word must have caught on, though, as the following year numbers more than doubled, and again the next year. In 1990 we registered an overall 25% increase; giving a radio attendance of some 500." (See graph over page.)

Cole is a radio man through and through, indeed a perfect "captain" for the MIDEM Radio ship. Before setting up Unique Broadcasting 15 months ago with producer **Tim Blackmore** and broadcaster **Noel Edmonds**, he had spent time with UK independent stations and BBC local radio.

Cole emphatically backs the industry. "There is no question that radio is of growing importance to the music business; there is a natural link between the two. Of course, radio is more mature in other countries, so what I really want to see this year at MIDEM is an increase in non-European participation."

Which is precisely what is slated to happen. "US-based **Westwood One**, for instance, is sending seven delegates, including its CEO **Norm Pattiz**. That's good to see."

Fixing Panellists

Cole arranges MIDEM Radio by "suggesting to the organisation's management a moderator and panel, waiting for the okay and then fixing it". And he maintains that people are "honoured" to be asked to speak. "After all, most

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"There is a new seminar format, with an Oprah Winfrey-type character in the guise of Steven Saltzman. He will play devil's advocate with a roving mike in the audience. I visualise him sweeping down on people and stirring them into making comments." - Simon Cole

of their peers will be there in the audience. This year, only three out of some 50 speakers have said they are unable to accept."

Lessons Learned

Cole admits to learning a few lessons from conferences elsewhere. "I really wanted to move away

from 'the panellists speak, then questions from the floor' approach. Instead, there is a new seminar format. A secret weapon."

Cole grins, "I have an Oprah Winfrey-type character in the guise of **Steven Saltzman**, MD of **Rock Over London**. He will do his best to play devil's advoc-

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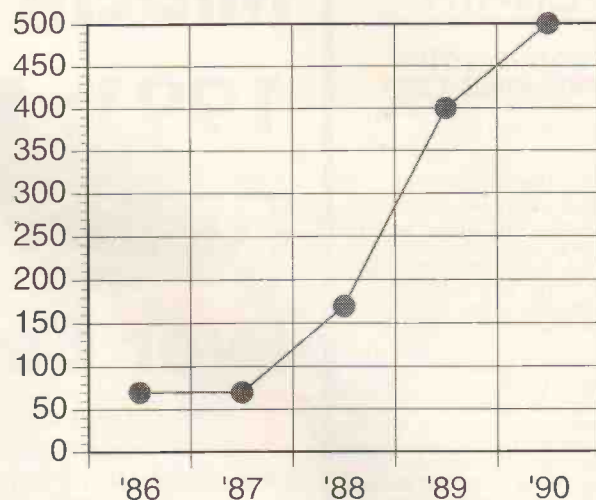
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GROWTH IN RADIO ATTENDANCE: '86-'90



"The tight planning schedule means that each day at 16.00 the conference must split in two: marketing seminars in one room, technical in another."

ate with a roving mike in the audience. I visualise him sweeping down on people and stirring them into making comments."

Just how much of this deliberate brevity will survive the rigours of simultaneous French (and possibly German) translation remains to be seen. Or heard. "I intend to record some of the radio conferences and make them available on cassette afterwards. And this is in addition to the daily 60-page colour MIDEM newsletter."

Radio delegates range from presenters - "probably hitching their own way down to the south of France!" - up to CEOs. And for the first time this year, there is a conference session for radio technicians.

However, the tight planning schedule means that each day for two hours starting at 16.00 the conference must split in two: marketing seminars in one room, technical in another. Later evening and all morning sessions do not do this.



Henri de Bodinat

the records they play. Music TV is in the same state of development as MIDEM Radio was five years ago."

"I intend to record some of the radio conferences and make them available on cassette afterwards. And this is in addition to the daily 60-page newsletter."

And of interest to the industry will be an address by EC media commissioner **Jean Dondelinger** on the European radio market.

Conference themes devised include "the international radio landscape prior to 1992", "marketing opportunities in Europe", "new technology", "audience research and analysis" and "programming radio for Eastern Europe".

It is also planned that stations will air interviews with various artists timetabled to appear at the conference, along with access to a special Sony studio to file conference reports.



Norm Pattiz

Music TV Developing

Also new this year is a music TV side. "I see common ground between this and radio, if only in

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BMG TWO P(I)ETERS MUSIC

- Candy Dulfer
- Ben Liebrand
- Gungo Ho
- Fierce Ruling Diva
- Carl Linger

Joint MD **Peter Schoonhoven** explains, "As music publishers, we feel that promoting new and established talent is a priority. Similarly, we regard radio as being an important part of the plan to break new talent, and we have direct

contact with radio programmers." Priority acts include Candy Dulfer, whose debut album has sold more than 250,000 units in Europe. Ben Liebrand is recording a solo album for CBS, while Dutch band Gungo Ho are working with US producer **Menace** on an album to be released by **CNR Records**.

The company has its own house label, **Rhythm Records**, and will be promoting various artists including Carl Linger, while techno house music act **Fierce Ruling Diva** will be releasing product on **Lower East Side Records**. ■



Stuart Slater

CHRYSALIS MUSIC

- Wet Wet Wet
- Lightning Seeds
- Slaughter
- Stress

Group president **Stuart Slater**, "Our priority acts include Wet Wet Wet, who have a new album due. **Lightning Seeds** have built a foundation in the US with their first album on **MCA**.

"Other priorities are **Slaughter** and **Stress** who are a new London band on **WEA**. **MIDEM** is now more or less just an opportunity to meet with our sub-publishers and play them upcoming releases and discuss business. I do not really look to do deals here, though I am happy to meet new people." ■

Publishing: Priority

How will the coming year pan out for music publishers--and will radio continue to play its pivotal role in breaking new A&R talent? Here we present an overview of 20 music publishers' timetables--mixed with candid revelations of their hopes and aspirations for the new kids in town.

by Chris White

BMG MUSIC

- Mecano
- Vaya Con Dios
- Southern Sons
- The Blessing

Senior VP international **Diana Graham**, "In my view, music publishers are now the A&R source --we are working in the way that labels were several years ago. The publishers find the new talent, and it goes to the record companies later."

Priorities are: **Mecano** from Spain, whose latest album for **BMG**, *Descanso Dominical*, sold more than one million copies; Belgian group **Vaya Con Dios**, who are signed to **Ariola** and have sold close to a million cop-



Diana Graham

ies of the *Night Owls* LP; Australian band **Southern Sons**, who wrote half the songs on **John Farnham's** latest album; and UK band **The Blessing**, who are signed to **MCA Records**. ■

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MIDEM: PUBLISHING

For Year Ahead

GLOBAL MUSIC GROUP

- Born 2 Gether
- Christopher Ellis
- Love Hewitt
- After Hours

President **Peter Kirsten**, "We are actively producing records and believe that it is important for us to break new pop talent in cooperation with the distributing record company, in our case **BMG Ariola**.

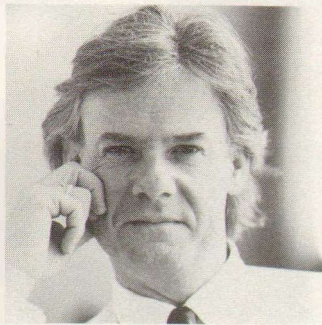
"It is, though, extremely difficult to get airplay for new talent in general; - radio should not be as chart or oldie orientated as it currently is.

"Global's priorities include **Born 2 Gether**, a duo comprising male twins, whose first single is *Jessie Was Too Young*. **Christopher Ellis** is another artist we want to break; he will perform in the UK final of *Song For Europe* with his own composition, *Straight To Your Heart*. We also have an album ready by UK band **After Hours**, fronted by **John Francis**."

EMI MUSIC PUBLISHING

- Ride
- Five-Thirty
- Caron Wheeler
- Cathy Dennis

"1990 was dull on new songwriting talent," says MD **Peter Reichardt**. But EMI Music Publishing's own successes include signing **Sinead O'Connor** and **Vanilla Ice**. Priority acts for the new year include **Ride**, whose first album came out on **Creation** and charted top 20 in its first week. **Cathy Dennis**, signed to **Pol-**



Peter Reichardt

ydor, was the girl who sang on a couple of **D-Mob** records.

"**BBC Radio 1** still rules. Despite its faults, in the UK it is still the national pop station. With new talent, we try to get a mix on **Radio 1**, and strategic stations like **Capital**, **Piccadilly**, **Clyde** and **BRMB**."

ISLAND MUSIC

- Banderas
- The Main Thing
- Lush

"**Banderas** are two female singer/songwriters" explains MD **Richard Manners**. **Massive Attack** is a high priority new dance act on **Circa Records**.

"**The Main Thing** are **Angie Giles** and **Mike Moran**, who have

recently signed to **Island Records**. **Angie** has worked closely with **Julia Fordham** and **The Main Thing's** recently-completed album is scheduled for spring."

Other priority acts include: **Marcella Detroit** (one half of **Shakespear's Sister**); **Lush**, who are signed to **4AD Records**; **Edinburgh band Nick Robertson & Slice**, **EMI band Bliss**; and **Robert Hart**, who is the first signing to the new **Disney** label, **Hollywood Records**.

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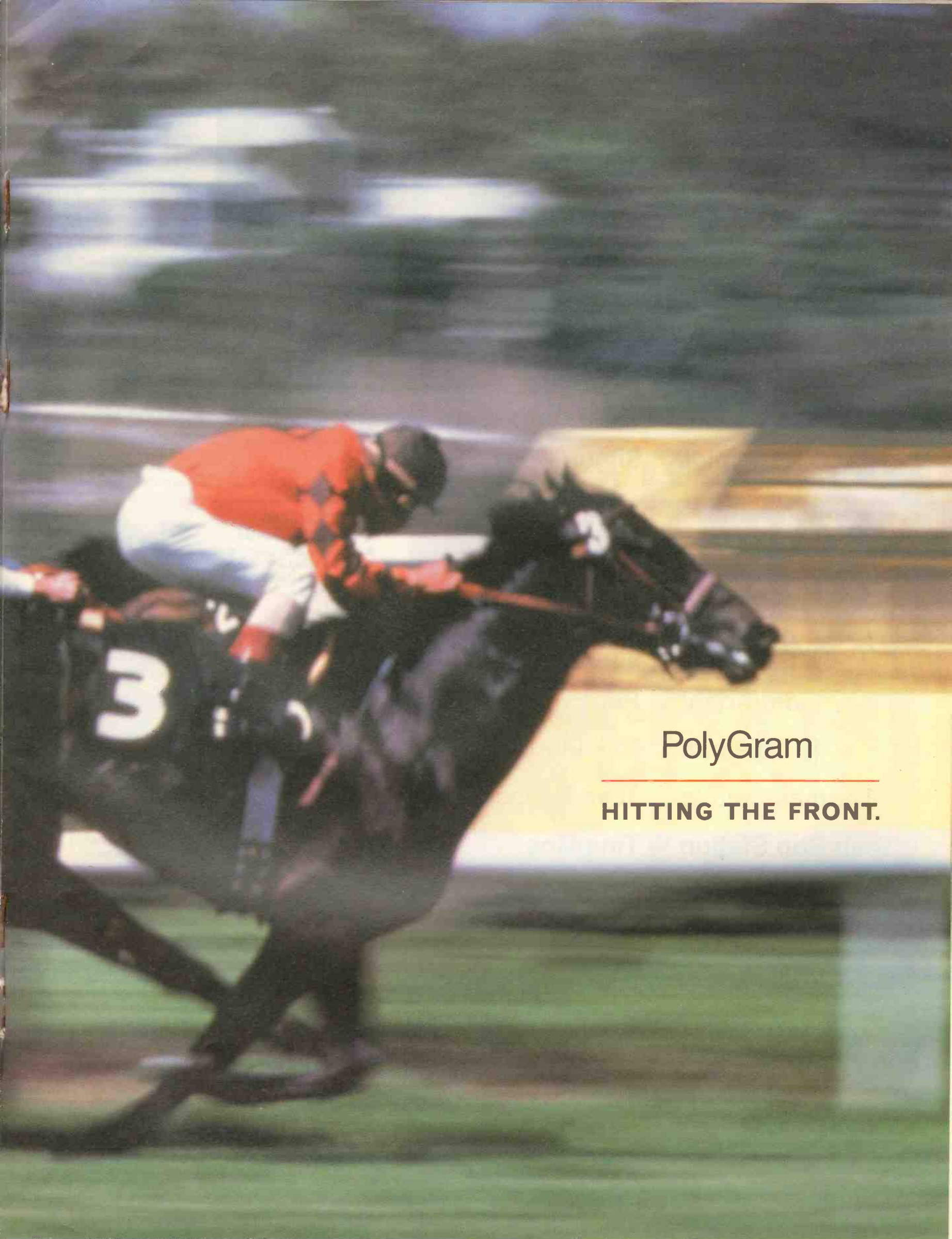
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Richard Rowe

SONY MUSIC PUBLISHING

- Deacon Blue
- Waterboys
- The Apples
- Power Of Dreams
- Shaine
- Forget-Me-Nots
- Real People

"We are still very young as a publisher," says MD Richard Rowe.

SCHACHT MUSIKVERLAGE

- Shanghai Guts
- Motor Weirdos
- Michel van Dyke
- John Neville

GM Benjamin Schacht. "We have built our reputation thanks to writers like Bert Kaempfert, Franz Plaza, Heinz Rudolf Kunze and Peter Hoffmann. However, we have been looking at our policy of building up national talents.

"Indie companies like SMV are taking over more of a management or consultancy role in the industry. MIDEM is a good opportunity to point out that a big cheque up front does not always mean big income in the long run."

SCORPIO MUSIC

- Double Dee
- Daisy Dee
- Double Jam
- Cartouche
- Ice MC
- Dimples D
- Stax
- Dance Computer Three

Scorpio's Martine Levy explains, "The role of a music publisher in breaking new pop talent can be very important, not to say vital. It all depends on the confidence the writers have in their publisher, and on the money and energy the publisher will spend in getting their songs recorded and promoted. Radio could play a more important role in promoting new songs and songwriters, but unfortunately more and more radio stations in France play only top 40 records and that obviously makes it harder to get airplay exposure for new pop music talent."

"Deacon Blue have been successful - but the aim is to make them enormous! Similarly, the Waterboys have had success but we are pushing them, too. Power Of Dreams, a young Irish band, have been signed by Polydor Records worldwide, and we are looking for a label deal for Shaine, another act from Ireland. Real People are an act from Liverpool with a lot of potential.

"Jeff Wayne has just finished *Spartacus*, which is absolutely great.

"Some acts could sell more records if they used the services of songwriters more. There are some great writers about who just do not get their songs covered - they would have more chance if they worked in the US. Radio is quite good in its support, but there needs to be much more programme choice.

I get angry sometimes when I hear yet another oldie being played because it is a slot that could have been given to a new talent."



Stefan Lagstrom

SONET MUSIC

- Tim Morell
- Ola Hakansson
- Anders Hansson

MD of Sonet Music in Sweden Stefan Lagstrom comments, "Morell, Hakansson and Hansson are the number one writing and production team in Sweden, and are involved with acts like Lili & Susie, whose new album, *The Sisters*, has been recently released in Japan, and Anki Bagger, who has also had product released there.

"This team also had a no. 2 hit in the Japanese singles chart with the song *Where Were You Last Night*, performed by Japanese female duo Wink.

"A music publisher can play a vital role if he is doing what he is supposed to do, which is spotting undeveloped talent. Radio is very important, and could be even more so, but, of course, in Scandinavia the radio situation is pretty bleak by comparison with other countries."

MIDEM: PUBLISHING



Jurgen Thurnau

MAMBO MUSIK

- Enigma
- Michael Cretu
- Billi Myer
- She And The Band

GM Jurgen Thurnau, "In Germany, music publishers are the most creative, we have found most of the new acts, and in many cases act as producers. Mambo also works on promotion and marketing and I manage acts.

"Radio has become important in breaking new talent. Three years ago, we tried to break talent through TV, but now a lot of records have made the charts purely through radio.

"Enigma is the best example of this. Priorities for 1991 include Michael Cretu, and we are looking to place the master and publishing of *Lost Paradise*. While at MIDEM I am looking to do international sub-publishing deals for two acts: Billy Myer and She And The Band, both signed to BMG."

POLYGRAM MUSIC

- Del Amitri
- Quireboys
- Metallica
- Michelle Shocked
- Soho
- Roachford
- Little Angels
- Father Father
- The Wonder Stuff

CEO PolyGram International Music Publishing David Hockman says, "At MIDEM this year, PolyGram Music will be looking for significant deals on both a national and international basis."

PolyGram UK priorities include: Del Amitri (signed to A&M); Quireboys (EMI), who are currently demoing for a new album; Soho, who have had single success in the US with *Hippychick*; Roachford, who has a new album out on Sony Music soon; Little Angels (signed to Polydor); and The Wonder Stuff, whose new Polydor album will be released next month.

Hockman adds that "PolyGram UK writer Tim Rice has done new English lyrics to the hit French musical 'Starmani' and an album of songs from this rock opera will be released in late 1991." ■

MCA

- Stevie V
- Adamski
- Adeva
- Innocence
- Kym Mazelle
- Basia
- Lynch & Badalamenti

MD John Brands comments, "Music publishers are very important in the role of breaking new talent and becoming more so. In fact many publishers are now investing more in raw talent than the record companies. To be ahead of the competition it is important to invest at a very early stage, but of course it also means that the risks are much higher.

"Radio also plays an important role in promoting new pop writing talent, but one can always say 'it is never enough'. There is a trend in Europe towards FM stations concentrating on music by established artists, which does not help the new talent. I would certainly like



John Brands

to see radio giving more promotional support."

MCA priorities are David Lynch and Angelo Badalamenti, who have written the music for the TV series "Twin Peaks", including *Falling* for Julee Cruise. "They are a very important signing for us.

"MIDEM is very useful because it allows us to have meetings with our overseas offices. We have our largest-ever MCA contingent this year, and we will be establishing new and re-establishing old contacts." ■

SWEDEN MUSIC

- Tomas Ledin

MD Stig Anderson, "We and Polar Records have been successful in producing top acts for other labels and have also had publishing interests in some major Swedish acts, including Tomas Ledin; 200,000 albums sold to date.

"On the production side, we have been no. 1 in the charts with Niklas Stromstedt and Anders Glenmark (a co-production with Record Station/BMG). We are always seeking new acts to publish and/or produce. To me, MIDEM in the first place is a social event where one can chat with colleagues and business associates from all over the world." ■

ROLF BUDE MUSIKVERLAGE

- Giorgio Moroder
- Michael Masser
- Leonard Cohen



Rolf and Andreas Budde

A&R manager Henning Zimmermann says, "Currently we represent songs by Leonard Cohen, Michael Masser, Bob Marley, Stephen Stills, Barry White, ABBA and John Lennon.

"A publishing company which has its own A&R and production department, like us, normally

operates on a more effective level than the A&R departments of record companies. The reasoning is that publishers often operate longer visions and re-invest the income from established songwriters in new talent." ■

RONDOR MUSIC INTERNATIONAL

- Heart Land
- Gang Starr
- Dire Straits
- Brian Adams
- Black
- Silje
- Gun
- Faith No More
- Thunder

Senior VP, Stuart Hornall, "Our big release this year will be a new album from Dire Straits. I also have high hopes for a Norwegian female singer called Silje and rock band Gun, who

supported the Rolling Stones.

"Radio is important to us, of course, and for that reason Rondor employs its own radio and TV promotions person. Obviously airplay on Radio 1 and Capital is needed, together with the major regionals. Jazz FM and Kiss, though both new, must be taken seriously as any new radio outlet is welcome.

"MIDEM really is a good chance to get together in one place with lawyers and record companies to talk things over. I have never actually done a major deal at the conference, though I have secured many sub-publishing contracts." ■

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MIDEM: PUBLISHING

NANADA MUSIC

- Sleeze Beez
- Rumba Tres
- Flesh Trax featuring Black Male

Nanada president **Willem van Kooten** says, "Bigger publishing companies ignore the fact that they should be breaking new talent - they just consider themselves a banker. At Nanada, promotion is a very important part of our strategy; we also have a full scale record operation - **Red Bullet** - and promotion department.

"I would like to see more support from the radio stations because their help can be invaluable. There should certainly be more national radio in Holland, and I hope it will happen soon."

Van Kooten's priorities include **Sleeze Beez**, signed to **Atlantic** worldwide and due to release a second album in spring. **Rumba Tres**, a Spanish group he describes as "like the **Gipsy Kings** - but better". High hopes too for Dutch dance music group **Flesh Trax**, which features **Black Male**. ■

WARNER CHAPPELL

- Merlin
- Stan Campbell
- The Charlatans
- Kingmaker
- London Beat

MD **Robin Godfrey-Cass** we are often the first contact that a new songwriter or band has with the music industry. I consider it very important to get A&R scouts out on the street. As a publisher we often

give artists financial support and help start their professional career.

"Radio can be a problem in promoting new pop and rock songwriting talent because so much programming is geared towards the mass market and is therefore very safe. I would like to see more airplay time given to new talent."

Warner Chappell priorities include **Merlin**, **Hull band Kingmaker**, **Stan Campbell**, **The Charlatans** and **London Beat**. ■



Robin Godfrey-Cass

VIRGIN MUSIC PUBLISHING

- System 7
- The Farm
- Leesson & Vale
- The Fanatics
- Top

"We have some great writers and bands who are going to come through during 1991," believes MD **Steve Lewis**. "System 7 have recently completed their first album; the best way I can describe it is as dance music that is literate and mature. The band have a floating line-up, but the

music they are creating is very exciting.

"Top are a fantastic band from Liverpool who are writing great songs, they are developing their own style but at the same time are very aware of the great artists and music of the past. The Farm, also from Liverpool, have produced a very good album, and **Leesson and Vale** are writing what I call world-class songs. They have had some covers in the past but we are aiming for major success in 1991. The **Fanatics** are a band from Manchester who are being nurtured along, and various record labels have been showing a lot of interest in them." ■

ZOMBA MUSIC

- Winstanley
- Chris Braide

"We originally signed **Winstanley** as just a writer," says MD **Jim Doyle**, "but she has now developed to a level where she has been signed by our record company, **Jive**, and has finished her first album for release soon. **Winstanley** has been working with other writing partners including **James Young**, who is also a studio engi-

neer and producer, and they have had a couple of covers including a big club hit for **Dina Carroll**. We realised that she had it in her to be a big artist herself through her demos.

"**Chris Braide** is only 17 years old, but we are developing him to a point when it will be the right time for him to also get a record deal. Another of our priorities for 1991 is **Bronski Beat**, with new lead singer **Jonathan Hellyer**.

"I cannot speak for other publishing companies, but **Zomba** is certainly not in the frame for signing what I call silly deals - some of our competitors think that if an artist or band has already signed a recording deal then they must be worth much more money. We only sign those people we feel have the potential for success.

"Radio plays an important role in breaking new talent, but there is only a limited amount of programming available, which restricts exposure. However, it does influence young people, and the shows generally reflect what they will buy. A lot of artists have had hit singles through the clubs, but how many of them have actually gone on to become big selling album wise?" ■

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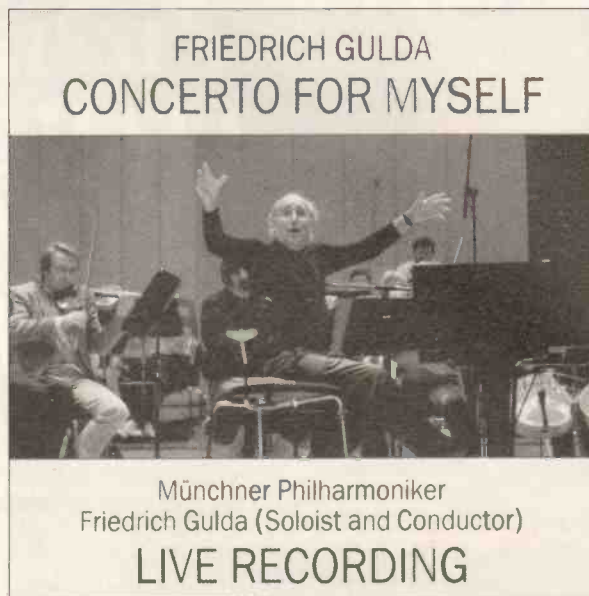
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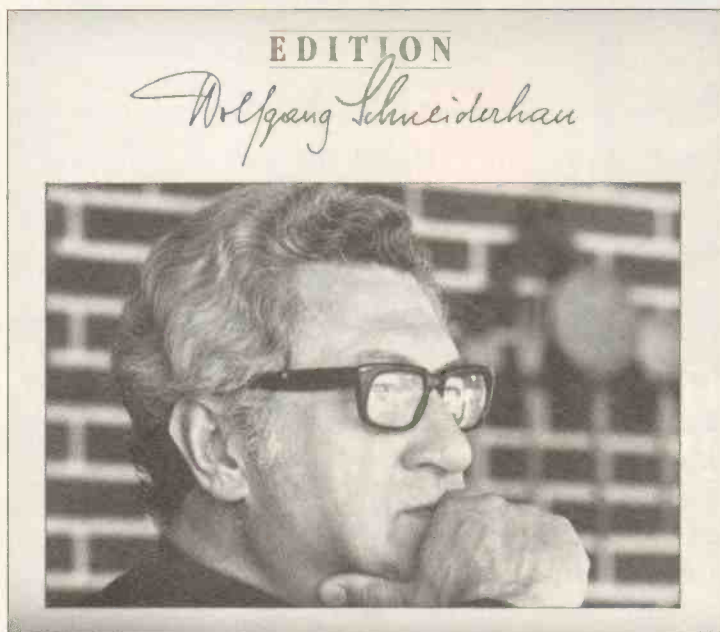
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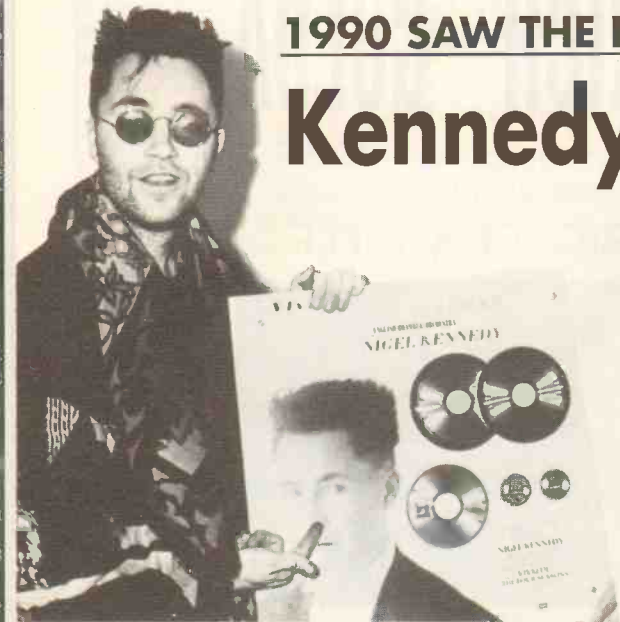
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1990 SAW THE FASTEST-SELLING CLASSICAL ALBUM EVER

Kennedy & Co. Record A Classic Year



The four aces in the classical music pack of cards during 1990 were the three tenors--Jose Carreras, Placido Domingo and Luciano Pavarotti--and violinist Nigel Kennedy, who looks like a punk and plays like an angel. And the joker? In the UK it was the BBC's choice of Pavarotti's "Nessun Dorma" as its theme for World Cup coverage.

by Nigel Hunter

The "three tenors in concert" album proved to be the fastest-selling classical album in history, achieving almost three million sales in three months, including 300,000 videos. Pavarotti topped the Spanish LP chart for six weeks consecutively with *Tutto Pavarotti*, a double album supported by TV advertising which passed the million-sales mark within six months, while his *The Essential Pavarotti* also headed the UK LP chart and is near one million sales in that territory.

Solid Growth

"Breakthrough is not quite the right word," cautions Michael Deacon, BMG UK promotion manager, "but there is evidence of solid growth and the market is genuinely expanding with everyone getting a share."

Everyone in classical music acknowledges the role of the three tenors in the spectacular progress made in 1990, but nobody is complacent about the future.

Says Deacon, "You can't just put out a World Cup *Nessun Dorma* and expect everyone to be switched on to classical music. You must meet them halfway and market the music to them."

Roland Kommerell, president of Decca within the PolyGram group, agrees. "You must keep your feet on the ground. When has a classical album ever sold 250,000 altogether, let alone in the space of a week?"

Into The Home

Tim Harrols, executive VP of

PolyGram International, is confident about 1991. "We are very excited about getting classical music out of the concert hall and into the home."

Roxy Bellamy, Sony Classical UK marketing manager, does not underrate the achievements of the three tenors and Nigel Kennedy, but stresses the growing importance of classical music usage in advertising and movies.

"It is interesting to speculate whether another artist instead of Pavarotti would have been equally or more successful in the World Cup context."

John Patrick, international marketing VP of EMI Classics, perceives an "interesting classical crossover element emerging through artists like Nigel Kennedy, who is winning similar praise and sales in Germany and Holland as in the UK, and is now touring on the same organizational lines as a major pop act."

BMG

A best-seller for BMG during 1990 was the solo percussion album by Evelyn Glennie. Other successes included flautist James Galway's *Over The Sea To Skye*, CPE Bach flute concertos and cellist Ofra Harnoy's recording of Vivaldi's cello concerto.

"Ofra is a charming girl, says classical promotion manager Michael Deacon, "and we are marketing her in a brighter more appealing way. The same applies to Evelyn Glennie. A really good photograph is always important. The viola player Yuri Bashmat's

debut album of works by Schubert, Schumann and others also did well."

Deacon places importance on radio airplay for expanding the classical market and hopes there will be new outlets like the proposed national Classic FM radio station in the UK to aid the process. Two major projects for BMG in 1991 are opera co-productions of Verdi's *Falstaff*, conducted by Colin Davis, and a first recording of Massenet's *Cherubim* conducted by Pinchas Steinberg.

"We are rarely releasing vinyl albums now unless we are confident we can cover the cost of production".

EMI CLASSICS

International marketing VP John Patrick, EMI Classics, stresses accessible marketing as a key to classical music's expanding success. He instances *Super Classic Vol. 1*, a new compilation pop classic series in Germany, Austria and Switzerland, being promoted on pop lines with nothing to deter people who are not classical fans. It is selling well throughout the G/A/S territories.

"It has been a year of focused marketing on compilations," says Patrick. "Music is alive again in people's homes."

He reports that France accounts for 35% of EMI's Euro-



"Nigel Kennedy has offered keys to open doors which have been locked in the past. He has demystified classical music and ended the impression it is just for a select club."

- Roger Lewis

pean business, but the market there is now saturated with releases and has dipped slightly as a result. The French have traditional tastes, and repertoire by artists such as Maria Callas and Elisabeth Schwarzkopf sells well.

A Placido Domingo album called *Be My Love*, licensed from PolyStar, made the top 10 in Denmark.

Angelic Restart

EMI is dropping its Angel classical identity and henceforth will be known as EMI Classics internationally, with a new logo. Among the highlights of 1991 releases will be an album of songs associated with Count John McCormack, sung by Placido Domingo and conducted by Itzhak Perlman; a major autumn opera campaign centred on *Don Giovanni*, conducted by Riccardo Muti [who is slated to tour Europe this year with the Philadelphia Orchestra]; *Die Zauberflote*, conducted by Roger Norrington; and *Der Rosenkavalier* and *Siegfried*, both conducted by Bernard Haitink.

There will be a compilation release in April to mark the 75th birthday of Sir Yehudi Menuhin.

Patrick, "I think we may see a trend for major companies to handle their budget lines in a different way, perhaps by licence, in order to concentrate on high-margin product. Risk-taking with classical music is much greater than it has ever been and the traditional conventions are being flouted."

Holds The Key

Roger Lewis, classical division director of EMI Records UK, credits Nigel Kennedy with introducing classical music to a whole new audience. "He has offered keys to open doors which have been locked in the past. He has demystified classical music and ended the impression it has just for a select club."

Lewis reports Kennedy's version of Vivaldi's *Four Seasons* to be close on one million sales worldwide. His recordings of Bartok violin and piano music and the Mendelssohn and Bruch violin concertos also charted.

A major event this year will be Kennedy's version of the Brahms violin concerto with the London Philharmonic Orchestra, conducted by Klaus Tennstedt.

"Simon Rattle, another image breaker, is one of the world's greatest conductors," declares Lewis. "We are releasing in the summer his recording with the City Of Birmingham Symphony Orchestra of Nicholas Maw's *Odyssey*, which has the longest single movement in the repertoire - 90 minutes. Another release from the same team will be Mahler's *6th Symphony*."

KOCH INTERNATIONAL

Koch International distributes 30 classical labels of which 75% are European, including its own. Two important additions to the

"It has been a year of focused marketing on compilations... but risk-taking with classical music is much greater than it has ever been and the traditional conventions are being flouted."

- John Patrick, EMI

roster in 1990 are Supraphon in January and ASV in June. Both deals involve several territories and in marketing manager Keith Shadwick's words, "have made a tremendous difference to our level of activity".

On the New World label are two complete Broadway shows in Jerome Kern's *Sitting Pretty* and *Babes In Arms* by Rodgers & Hart, simultaneously released in Europe.

Shadwick discloses that an agreement with the Cole Porter estate will allow releases this year on Koch International Classics.

Based in Dusseldorf, there will be releases featuring Christine Faron, an exponent of baroque music on the fortepiano and a historic and emotional live recording of *Ma Vlast* (My Country).

DECCA

The three tenors, Pavarotti's *Nessun Dorma* single and other albums by him all combined to make 1990 a memorable year for the label. Decca president Roland Kommerell says the three tenors album was first-class in

The Name for



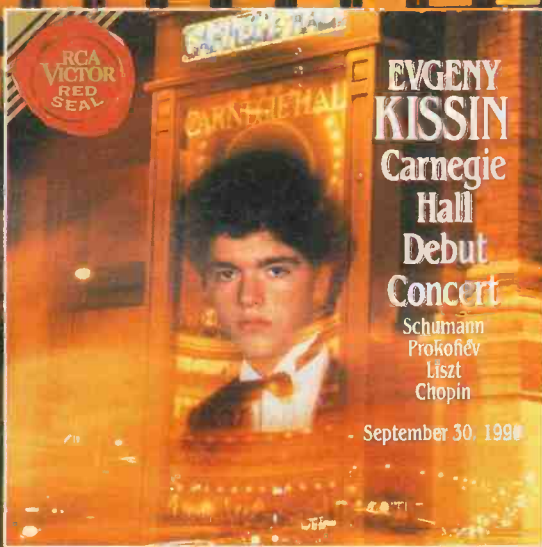
Classical Music

EVGENY KISSIN CARNEGIE HALL DEBUT CONCERT 30th SEPTEMBER 1990

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The New York Daily News declares "...the concert Kissin gave was the sort of event that will be talked about with awe for as long as piano playing exists. Fortunately, RCA was on hand to record the whole concert..."



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MIDEM: CLASSICS

sound and video with all three stars peaking in a friendly spirit of competition.

The conductor, **Sir Georg Solti**, has been with Decca for 45 years and has an active programme ahead of him. He is ending his stint as chief conductor with the **Chicago Symphony Orchestra**, although he will continue to record with them for Decca and he will succeed the late **Herbert von Karajan** as conductor of the Easter festival at Salzburg.

Sir Georg is also appearing with **Dudley Moore** in an eight-part TV series called *The Orchestra* for which Decca has the video rights.

The **Cleveland** and **San Francisco Symphony Orchestras** will tour Europe this year,

rell, "We will be pursuing a repertoire policy concentrating on contemporary music away from the mainstream and we are eager to see how the public and the media react to it."

DEUTSCHE GRAMMOPHON

The company's goal for 1990 was to maintain and stabilise its position as the leading classical record company in the world with its two labels, **Deutsche Grammophon** and **Archiv Produktion**. This was achieved, although tinged with sadness by the deaths of **Herbert von Karajan** (towards the end of 1989) and **Leonard Bernstein**.

Claudio Abbado renewed his contract on a long-term basis and **Myung Whun Chung**,

Bruckner's 7th symphony and **Schumann's 4th symphony** with the **Vienna Philharmonic** were released.

PHILIPS CLASSICS

1990 saw the launch of the *Complete Mozart Edition* during the Salzburg Festival commemorating the 200th anniversary of the composer's death in 1791. The famous **Mercury Living Presence** catalogue was reissued on CD and two new Russian stars were signed in **Dmitri Hvorostovsky** and conductor **Valery Gergiev**.

"Classical business for the PolyGram group in 1990 was up by 20% on 1989 by the end of November and we are hopeful that 1991 will be good, too," summarises **Tim Harrold**, PolyGram International executive VP.



CAN I HAVE SOME MOORE PLEASE? - Sir Georg Solti and Dudley Moore discuss some of the finer points of 'Orchestra!', an eight-part series currently half-way through its run on British television.

"The Cleveland and San Francisco Symphony Orchestras will tour Europe this year, a useful source of promotion for their Decca repertoire."

a useful source of promotion for their Decca repertoire. A cycle of **Haydn** symphonies recorded by the **Academy Of Ancient Music**, conducted by **Christopher Hogwood**, will be reissued, as will a **Mozart Almanac** comprising 20 CDs. Details Komme-

music director of the **Opera De Paris-Bastille**, was signed exclusively. Other signings are US soprano **Cheryl Studer**, cellist **Matt Haimovitz** and pianists **Lilya Zilberstein**, **Jean-Claude Luisada** and **Andrei Gavrilov**. Von Karajan's last recordings,

SONY CLASSICAL

Sony Classical, the new identity for the former **CBS Records** classical division, has a good first year, and UK marketing manager **Roxy Bellamy** is looking forward to 1991 "with optimism and confidence".

Among the 1991 highlights for international release are: a new recording of **Eugene Onegin**, conducted by **Emil Tchaikarov** in the Russian opera series; a recording of **Boito's**

Mefistofele, conducted by **Sam Ramey**; another version of **Aida** and **The Stravinsky Legacy**, a complete series on CD of **Stravinsky's** own recordings of his works.

WARNER CLASSICS

Warner Classics International now accommodates the **Nonesuch**, **Teldec** and **Erato** labels under its banner with a non-contributory interest and business direction for the latter label.

Peter Andry is the senior VP of the division and the international marketing GM is **Michael Letchford**.

Nonesuch specialises in contemporary US music by composers such as **Steve Reich**, **John Adams** and **Philip Glass**. It has also released **Girl Crazy**, the **George Gershwin** musical. **Teldec** has been in existence since the '20s and has the original recording of **The Threepenny Opera** with **Marlene Dietrich** in the cast.

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European Chart Analysis: Fourth Quarter 1990

PolyGram maintains its leading position as number one album company in the European Top 100 Albums survey for the fourth quarter of 1990. With 27.4%, the company has an almost 10% lead over the no. 2, EMI. For the first time, a classical album becomes most successful LP in a quarterly survey, "In Concert" by Carreras, Domingo & Pavarotti (Decca).

Elton John further strengthens PolyGram's position with two albums, the compilation, *The Very Best Of Elton John* and *Sleeping With The Past* (Rocket). Further contributions to PolyGram's top ranking come from **Jon Bon Jovi's** "Young Guns" II-inspired *Blaze Of Glory* and **Status Quo's** *Rocking All Over The Years* (both Vertigo); **INXS's** *X* (Mercury); **Matthias Reim's** self-titled crossover hit album on **Polydor**; and **The Police's** compilation album on **A&M**, *Their Greatest Hits*.

EMI holds second place with 17.4%, largely due to the European success of the soundtrack album *Pretty Woman* (EMI USA).

It is the quarter's third best charting album, following *In Concert* and **George Michael's** *Listen Without Prejudice Vol. 1*. Another album doing well for EMI is **Herbert Groenemeyer's** *Luxus* (Electrola), sixth best charting LP in the fourth quarter. More strong chart performances for EMI from **Iron Maiden's** *No Prayer For The Dying*, **Pet Shop Boys' Behaviour (Parlophone) and **MC Hammer's** *Please Hammer Don't Hurt 'Em* (Capitol).**

Warner Music returns to the top three leading companies with 14.3%. One of the artists largely responsible for this placing is **Paul Simon** with *The Rhythm Of The Saints* (Warner Brothers), this quarter's fourth best charting album. More artists contributing to Warner Music's third position are **Phil Collins** (on the WEA International label outside the UK) with both *...But Seriously* and *Serious Hits...Live!*; **AC/DC** with *The Razor's Edge* (Atco); **ZZ Top** with *Recycler*; **Westernhagen** with *Live* (both Warner Brothers); and **Madonna's** compilation album *The Immaculate Collection* on **Sire**.

When it comes to album labels, **Sony Music's Columbia** (formerly CBS), is on top with 8.1%. The strongest album for Columbia during the fourth quarter is **New Kids On The Block's** *Step By Step*, providing 16.5% of the label's album chart

share. Another album doing well is **Mariah Carey's** self-titled debut, the second-best charting album for the label in the fourth quarter.

Further cementing Columbia's top label position are **Michael Bolton's** *Soul Provider* and **Toto's** greatest hits compilation *Past To Present 1977 - 1990*.

Warner Brothers is second-best album label with 7.7%, largely due to the aforementioned Paul Simon, **ZZ Top** and **Westernhagen**, as well as **Prince** with *Graffiti Bridge* and **A-Ha's** *East Of The Sun, West Of The Moon*.

The EMI label follows in third place with 6.9%. Again, the soundtrack album *Pretty Woman* largely contributed to this share, followed by **Iron Maiden's** *No Prayer For The Dying*.

Singles Companies & Labels

BMG is leading singles company with 20.5% moving up from third place in the last quarter and beating **PolyGram** by a small margin (20.4%). The company's strongest single, as well as being best overall charting single in the fourth quarter, is **Londonbeat's** *I've Been Thinking About You* (Anxious/RCA). It did almost twice as well as **Whitney Houston's** *I'm Your Baby Tonight* (Arista) and **Snap's** *Cult Of Snap* (Logic/Ariola), respectively the fifth and sixth best charting singles of the past quarter.

Further strong-charting singles for BMG come from mainland Europe--**Mecano's** *Une Femme Avec Une Femme*, **Vaya Con Dios's** *What's A Woman*, **Zouk Machine's** *Maldon* (all Ariola); **Patrick Bruel's** *Alors Regarde* (RCA); and **Snap's** second single *Ooops Up*.

PolyGram is second, mainly due to **DNA feat. Suzanne Vega** with *Tom's Diner* on A&M. It is also the third-best single in the fourth quarter. The return of the **Righteous**

Brothers with *Unchained Melody* (Verve/ Polydor) further boosts PolyGram's chart share. Significant help comes from a multitude of strong-charting singles, including **Status Quo's** *The Anniversary Waltz - Part 1*; **Jon Bon Jovi's** *Blaze Of Glory* (Vertigo); **Matthias Reim's** two crossover singles *Verdammt. Ich Lieb' Dich* and *Ich Hab' Getrauert Von Dir* and **Charles D. Lewis's** *Soca Dance* (all Polydor); **The Beautiful South's** *A Little Time* (Go!Discs); and **INXS's** *Suicide Blonde* (Mercury).

EMI drops one place to third-best singles company with 16.5%. Contributing to this success are first and foremost the **Pet Shop Boys** with *So Hard* (Parlophone), this quarter's fourth-best charting single, followed by **Vanilla Ice's** *Ice Ice Baby* (SBK) and **Steve Miller Band's** *The Joker* (Capitol). Also on the Capitol label are **MC Hammer's** *U Can't Touch This* and *Have You Seen Her*, both contributing signifi-

cantly towards EMI's position. Other singles that pushed EMI to third position include **Roxette's** *It Must Have Been Love* (EMI), featured on the EMI USA soundtrack *Pretty Woman*, and Parlophone artist **Kim Appleby** with *Don't Worry*.

Ariola is top singles label (9.1%), thanks to the strong charting *Cult Of Snap* by **Logic** signing **Snap**. Other titles attributing to Ariola's top position include *Une Femme Avec Une Femme* by **Mecano** and *What's A Woman* by **Vaya Con Dios**.

Polydor is second best singles label (9.0%), largely due to **The Righteous Brothers' Unchained Melody**, taken from the soundtrack album *Ghost*. **Matthias Reim** also contributes significantly to Polydor's top singles label ranking with two titles, *Verdammt, Ich Lieb' Dich* and *Ich Hab' Getrauert Von Dir*. Another artist on the Polydor label who made a successful crossover is **Charles D Lewis** with *Soca Dance*.

Third-best single label is RCA, thanks to Anxious artist **Londonbeat's** *I've Been Thinking About You*.

Methodology

All graphs and statistics are based on the Eurochart Hot 100 Singles and European Top 100 Albums during the period October 1 - December 31 1990. Each record collects a certain number of points every week, based on position and territory (chart ratios per country are based on IFPI trade deliveries over 1990). These have been added over a three-month period and related to specific labels or companies. The result is a ranking by company or label for both singles and albums.

Readers of this section should realise that the presented statistics do not necessarily give an indication of market share but of European chart performance. All percentages are rounded.

The methodology fully acknowledges licensing deals that are made on a territory-by-territory basis whereby each national entry receives two indexes - original label and (licensing) company. In this way, labels are included in the statistics for either the parent company or the licensee on a country-by-country basis.

Shares in the leading label category are based on original label as they appear in the Eurocharts. For these statistics all original labels compete with each other. Be it Epic versus CBS, Sire versus Elektra or Polydor versus Phonogram.

'Pol.' stands for PolyGram; 'WM' for Warner Music; 'Virg' for Virgin; 'Ric.' for Ricordi; 'Fon' for Fonit Cetra; 'Chry' for Chrysalis; 'Oth.' for Others; 'W. Br.' for Warner Brothers; 'Ari' for Ariola; 'Dec.' for Decca; 'Merc.' for Mercury; 'Rock.' for Rocket; 'Car.' for Carrere; 'Tal.' for Talar; 'Cap' for Capitol; and 'Par' for Parlophone.

Top 10 Albums 4th Quarter 1990

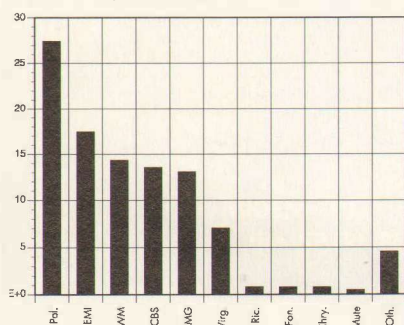
1. <i>In Concert/Carreras, Domingo & Pavarotti</i> (Decca)	5.1%
2. <i>Listen Without Prejudice Vol. 1/George Michael</i> (Epic)	4.0%
3. <i>Pretty Woman/Various Artists</i> (EMI USA)	2.7%
4. <i>The Rhythm Of The Saints/Paul Simon</i> (Warner Brothers)	2.3%
5. <i>The Very Best Of/Elton John</i> (Rocket)	2.3%
6. <i>Luxus/Herbert Groenemeyer</i> (Electrola)	2.2%
7. <i>Serious Hits...Live!/Phil Collins</i> (Virgin/WEA Int.)	2.2%
8. <i>The Razor's Edge/AC/DC</i> (Atco)	2.1%
9. <i>Blaze Of Glory/Jon Bon Jovi</i> (Vertigo)	2.0%
10. <i>X/INXS</i> (Mercury)	1.9%

Top 10 Singles 4th Quarter 1990

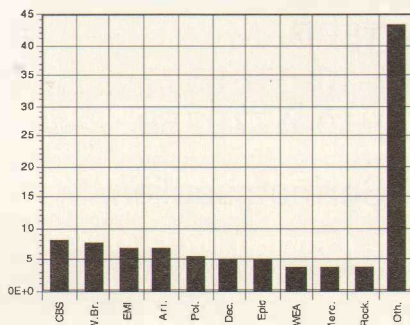
1. <i>I've Been Thinking About You/Londonbeat</i> (Anxious/RCA)	4.5%
2. <i>Show Me Heaven/Maria McKee</i> (Epic)	3.0%
3. <i>Tom's Diner/DNA feat. Suzanne Vega</i> (A&M)	2.5%
4. <i>So Hard/Pet Shop Boys</i> (Parlophone)	2.3%
5. <i>I'm Your Baby Tonight/Whitney Houston</i> (Arista)	2.3%
6. <i>Cult Of Snap/Snap</i> (Logic/Ariola)	2.2%
7. <i>Kingston Town/UB40</i> (Virgin)	2.1%
8. <i>Unchained Melody/The Righteous Brothers</i> (Verve/Polydor)	1.9%
9. <i>Ice Ice Baby/Vanilla Ice</i> (SBK)	1.8%
10. <i>The Joker/Steve Miller Band</i> (Capitol)	1.7%

ALBUMS

Leading Companies

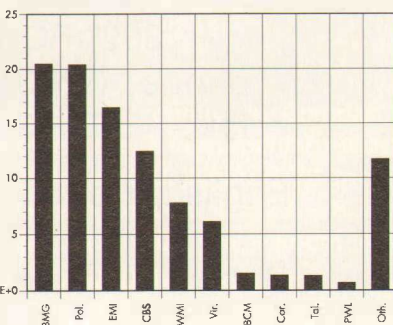


Leading Labels

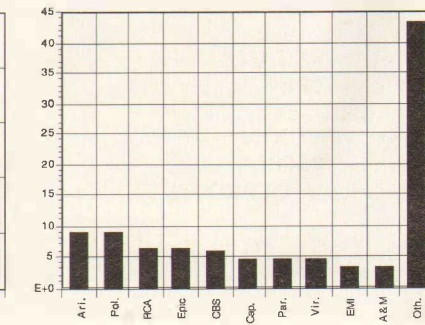


SINGLES

Leading Companies



Leading Labels



EHR TOP 25

TW	LW	Artist/Title	Label
1	1	GEORGE MICHAEL /Freedom	(Epic)
2	3	ROBERT PALMER & UB40 /I'll Be Your Baby Tonight	(EMI)
3	7	ENIGMA /Sadness, Part 1	(Virgin)
4	8	MADONNA /Justify My Love	(Sire)
5	5	ROD STEWART & TINA TURNER /It Takes Two	(WB)
6	11	KIM APPLEBY /Don't Worry	(Parlophone)
7	19	WILL TO POWER /I'm Not In Love	(Epic)
8	25	WHITNEY HOUSTON /All The Man I Need	(Arista)
9	4	JIMMY SOMERVILLE /To Love Somebody	(London)
10	10	M.C. HAMMER /Pray	(Capitol)
11	13	VANILLA ICE /Ice Ice Baby	(SBK)
12	NE	INXS /Disappear	(Mercury)
13	22	SNAP /Mary Had A Little Boy	(Logic/Ariola)
14	NE	STING /All This Time	(A&M)
15	NE	SEAL /Crazy	(ZTT)
16	16	PET SHOP BOYS /Being Boring	(Parlophone)
17	2	WHITNEY HOUSTON /I'm Your Baby Tonight	(Arista)
18	NE	THE FARM /All Together Now	(Produce)
19	NE	RIGHTEOUS BROTHERS /Unchained Melody	(Verve/Polydor)
20	9	A-HA /I Call Your Name	(WB)
21	6	STEVE WINWOOD /One And Only Man	(Virgin)
22	NE	CHRIS ISAAK /Wicked Game	(London)
23	23	MILLI VANILLI /Keep On Running	(Hansa/Ariola)
24	20	PHIL COLLINS /Do You Remember	(Virgin/WEA)
25	NE	J. TRAVOLTA & O. NEWTON-JOHN /Grease...	(Polydor)

The EHR Top 25 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations. Unlike M&M's European Airplay Top 50, which includes reports from stations serving a general audience, these stations target 12-34 year-old listeners with contemporary music fulltime or during specific dayparts. Songs in "A" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week committed to the format.

CHARTBOUND RECORDS

TWENTY 4 SEVEN /Are You Dreaming	(Freaky/BCM)	25/1
BLACK BOX /Fantasy	(GGM)	22/2
ROBERT PALMER /Mercy Mercy Me/I Want You	(EMI)	21/5
C & C MUSIC FACTORY /Gonna Make You Sweat	(Columbia)	20/6
E.M.F. /Unbelievable	(Parlophone)	20/1
PROCLAIMERS /King Of The Road	(Chrysalis)	19/2
BELINDA CARLISLE /Summer Rain	(Virgin)	17/2
LONDONBEAT /A Better Love	(Anxious/RCA)	17/2
YAZOO /Situation	(Mute)	17/2
RIGHTEOUS BROTHERS /You've Lost That...	(Verve/Polydor)	17/0
RALPH TRESVANT /Sensitivity	(MCA)	16/3
WILSON PHILLIPS /Impulsive	(SBK)	16/1
STRANGLERS /Always The Sun	(Epic)	15/8
BANANARAMA /Preacher Man	(London)	15/5
MARIAH CAREY /Someday	(Columbia)	15/4
BETTY BOO /24 Hours	(Rhythm King)	15/0
INNOCENCE /A Matter Of Fact	(Cooltempo)	15/0
RICK ASTLEY /Cry For Help	(RCA)	14/6
ALEXANDER O'NEAL /All True Man	(Tabu)	14/6
STEVIE B. /Because I Love You	(LMR/RCA)	14/4
BEAUTIFUL SOUTH /My Book	(GoplDiscs)	14/1
DIMPLES D. /Sucker DJ	(FBI)	14/1
BLACK BOX /Total Mix	(GGM)	14/0
PATSY CLINE /Crazy	(MCA)	13/3
OLETA ADAMS /Get Here	(Fontana)	12/3
JULEE CRUISE /Falling	(WB)	12/1
QUEEN /Innuendo	(EMI)	11/7
GLORIA ESTEFAN /Coming Out Of The Dark	(Columbia)	11/5
PETER GABRIEL /Solsbury Hill	(Virgin)	11/0
MONIE LOVE /It's A Shame	(Cooltempo)	11/0
JANET JACKSON /Love Will Never Do	(A&M)	10/1
P.M. SAMPSON /How I Miss You	(Columbia)	10/1
MALANDRA BURROWS /Just This Side	(YTV)	10/0

The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 25. The second number represents how many stations reported it to M&M for the first time. Records which have previously charted and are still active, although forced off the Top 25 by other songs, may qualify for "Chartbounds". Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a tie, songs are listed alphabetically by artist.

EHR NEW ADD LEADERS

STING /All This Time	(A&M)	18
STRANGLERS /Always The Sun	(Epic)	8
QUEEN /Innuendo	(EMI)	7

C & C MUSIC FACTORY, RICK ASTLEY, WHITNEY HOUSTON, and ALEXANDER O'NEAL are all tied with 6 adds each.

The EHR "New Add Leaders" are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

EHR "A" ROTATION LEADERS

ENIGMA /Sadness Part 1	(Virgin)	34
GEORGE MICHAEL /Freedom	(Epic)	31
KIM APPLEBY /Don't Worry	(Parlophone)	29
WHITNEY HOUSTON /All The Man That I Need	(Arista)	29
ROBERT PALMER & UB40 /I'll Be Your Baby Tonight	(EMI)	29

The EHR "A" Rotation Leaders are those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. Rotation definitions are set by the individual stations. In the case of a tie, songs are listed alphabetically by artist.

EHR TRACKING REPORT

Artist/Title	Total	A	B	Add
1 GEORGE MICHAEL /Freedom	47	31	16	0
2 ROBERT PALMER & UB40 /I'll Be Your...	44	29	11	1
3 ENIGMA /Sadness Part 1	43	34	9	2
4 WHITNEY HOUSTON /All The Man That...	43	29	9	6
5 MADONNA /Justify My Love	43	28	13	1
6 WILL TO POWER /I'm Not In Love	41	21	18	3
7 KIM APPLEBY /Don't Worry	39	29	10	2
8 ROD STEWART & TINA TURNER /It Takes Two	39	22	17	0
9 VANILLA ICE /Ice Ice Baby	37	26	11	2
10 JIMMY SOMERVILLE /To Love Somebody	35	20	15	1
11 M.C. HAMMER /Pray	34	25	7	1
12 INXS /Disappear	33	21	10	4
13 SEAL /Crazy	33	24	7	5
14 A-HA /I Call Your Name	32	17	10	3
15 SNAP /Mary Had A Little Boy	31	21	10	2
16 THE FARM /All Together Now	28	22	6	3
17 PET SHOP BOYS /Being Boring	28	17	9	1
18 RIGHTEOUS BROTHERS /Unchained Melody	27	16	11	0
19 CHRIS ISAAK /Wicked Game	25	17	8	4
20 TWENTY 4 SEVEN /Are You Dreaming	25	17	8	1
21 WHITNEY HOUSTON /I'm Your Baby Tonight	25	12	11	0
22 PHIL COLLINS /Do You Remember	23	10	10	2
23 BLACK BOX /Fantasy	22	12	10	2
24 J. TRAVOLTA & O. NEWTON-JOHN /Grease...	22	17	5	1
25 MILLI VANILLI /Keep On Running	21	14	6	3
26 ROBERT PALMER /Mercy Mercy Me	21	15	6	5
27 C & C MUSIC FACTORY /Gonna Make You Sweat	20	9	11	6
28 E.M.F. /Unbelievable	20	13	7	1
29 STEVE WINWOOD /One And Only Man	20	12	6	0
30 PROCLAIMERS /King Of The Road	19	11	7	2

The EHR Tracking Report represents the simple, unweighted, total number of EHR reporting stations playing a song overall, how many stations have that song in either an "A" or "B" rotation, and how many new adds it has received. If the number of songs in "A" and "B" combined do not match the total station count, it is because some stations either have reported it as part of album airplay or have not indicated it in "A" or "B" rotation yet. In the case of a tie, songs are listed alphabetically by artist.

EHR REPORTERS

The following stations are weekly contributors to Music & Media's European Hit Radio chart. The reporting deadline is 1200 CET on Tuesdays.

101 Network/Milan, I
 Aalborg Naerradio/Aalborg, DK
 Antenne Austria, A
 Aarhus Naerradio/Aarhus, DK
 Atlantic 252/County Meath, IRL
 AVRO/Hilversum - National, NL
 Bayern 3/Munich, D
 BBC Radio 1/London, UK
 BRMB/Birmingham, UK
 Capital Radio/London, UK
 CD International/Bratistova, A/Cs
 Century Radio/Dublin, IRL
 Chiltern R. & Northants R. & Severn Sound, UK
 City 103/Gothenburg, CH
 Downtown Radio/Belfast, UK
 Europe 1/Paris, F
 Fox FM/Oxford, UK
 Fun Radio/Paris, F
 GWR/Bristol/Swindon, UK
 Hundert,6/Berlin, D
 Invicta FM/Canterbury, UK
 KRO/Hilversum - National, NL
 Metro FM/Newcastle, UK
 NCRV/Hilversum - National, NL
 NOS/Hilversum - National, NL
 NRJ Network/Paris, F
 Ocean Sound/Power FM/Farahon, UK
 Piccadilly Radio/Manchester, UK
 Radio 1/Oslo, N

Radio 102/Haugesund, N
 Radio 24/Zurich, CH
 Radio T.O.N./Bad Mergentheim, D
 Radio P4/Lund, S
 Radio Antigoon/Antwerp, B
 Radio Bobbio/Genoa, I
 Radio Basilisk/Basel, CH
 Radio Broadland/Norwich, UK
 Radio Charivari/Nuremberg, D
 Radio City/Liverpool, UK
 Radio Clyde/Glasgow, UK
 Radio Contact Network F, B
 Radio Contact Network NL, B
 Radio Dimensione Suono/Rome, I
 Radio Express/Antwerp, B
 Radio Forth/Edinburgh, UK
 Radio Gong/Nuremberg, D
 Radio Hallam/Sheffield, UK
 Radio Jyväskylä/Jyväskylä, SF
 Radio Lidingo/Stockholm, S
 Radio Madrid SER/Madrid, E
 Radio Musa/Tampere, SF
 Radio Nord/Harstad, N
 Radio Orebro, S
 Radio Peter Flowers/Milan, I
 Radio Plus Mante Carlo/, F
 Radio Regenbogen/Mannheim, D
 Radio Rete 3/Lugano, CH
 Radio Royal/Hamont-Achel, B
 Radio Salu/Saarbruecken, D
 Radio Trent Group/Nottingham, UK
 Radio Uptown FM/Copenhagen, DK
 Radio Vest/Stavanger, N
 Radio Viborg/Viborg, DK
 Radio Vibration/Orleans, F
 Radio Vitamine/Toulon, F

Radio Voice/Copenhagen, DK
 Radiomafio (YLE)/Helsinki, SF
 RAI Stereo 1/Rome, I
 Red Dragon/Cardiff, UK
 Red Rose Radio/Blackpool, UK
 RIAS 2/Berlin, D
 Rete 105/Milan, I
 RPR/Ludwigshafen, D
 RSH/Kiel, D
 RTE Radio 2FM/Dublin, IRL
 RTL 102.5 Hit Radio/Bergamo, I
 RTL 208/London, UK
 RVS/Rouen, F
 SAF Radio City/Stockholm, S
 SDR 3/Stuttgart, D
 SFB 2/Berlin, D
 Skyrock/Paris, F
 SR 1/Europawelle Saar/Saarbr., D
 Star/Sat/Munich, D
 Sud Radio/Toulouse, F
 Swansea Sound/Swansea, UK
 Top 97.2/Madrid, E
 TROS/Hilversum - National, NL
 Uptown FM/Copenhagen, DK
 Veronica/Hilversum - National, NL
 VOA Europe/Munich, D

COUNTRIES

A	Austria	I	Italy
B	Belgium	IRL	Ireland
CH	Switzerland	N	Norway
D	Germany	NL	Netherlands
DK	Denmark	S	Sweden
E	Spain	SF	Finland
F	France	UK	United Kingdom

STATION REPORTS

Kim Appleby- Don't Worry
FPI Project- Everybody
LP Biaggio Antonacci

RADIO STAR/Vicenza
Maurizio Maressi - Prog. Dir.
PP Alexander O'Neal- All True
AD Sting- All This Time
Innocence- A Matter Of Fact
A-Ha- I Call Your Name
Brand New Heavies- Dream Come
Harriet- Temple Of Love
London Beat- I've Been
RAF- Interminatamente
Lucio Dalla- Tempo
LP Claudio Baglioni
Pino Daniele

RADIOLINA/Cagliari
Ivano Conca - Prog. Dir.
Andrea Angioni - Head Of Music
PP Kim Appleby- G.L.A.D.
A List:
Claudio Baglioni- Mille Giorni
Milli Vanilli- Keep On
Lifiba- El Dioblo
Elton John LP
Phil Collins LP
Madonna LP
Lucio Dalla LP
London Beat LP
RAF- Interminatamente
LP James Taylor Quartet

HOLLAND

VERONICA/Hilversum
Hans Van Der Veen - Prog. Dir.
PP Queen- Innuendo
AD Gloria Estefan- Coming Out Of
De Deurzakkers- Wij Weten Wel
Vader Abraham- Door Jou Heb
Iron Maiden- Bring Your
Robert Palmer- Mercy Mercy
AC/DC- Moneytalks
Sus 5- Het Mag Van Ons Gerust
Piet Veerman- Lament
MC Fixx It-Rock The Discotex
Concrete Blonde- Caroline

NOS/Hilversum
Tom Blomberg - DJ/Prod.

PP MC Fixx It-Rock The Discotex
LP Sting

VARA/Hilversum
Rolf Kroes - Head Of Music
PP The Scene- Iedereen Die Weet

AVRO/Hilversum
Jan Steeman - Head Of Music
PP Heatwave- Feel Like Making
Tony Scott- Love Let Love
AD Papa Sun- Be Good To Me
Pet Shop Boys- Being Boring
John Farnham- In Days To Come
Cinderella- Shelter Me
A Tribe Called Quest- Can I
Information Society- Think

TROS/Hilversum
Ferry Maat - Head Of Music
PP Alexander O'Neal- All True
AD Gloria Estefan- Coming Out Of
Queen- Innuendo
Van Alles We- Goede Vanavond
AC/DC- Moneytalks
De Havenzangers- Mijn Beste
Paul McCartney- The Long And
The KLF- 3 AM Eternal
Johnny Camaro- Want We Gaan
Vader Abraham- Door Jou Heb
Robert Palmer- Mercy Mercy
Iron Maiden- Bring Your
Concrete Blonde- Caroline

KRO/Hilversum
Paul Van Der Lugt - Head Of Music
PP God's Gift- Love To See You
A List:
Billy Connolly- Irish
A Tribe Called Quest- Can I
Tony Scott- Love Let Love
Jesus Jones- Right Here Right
Stevie B- Because I Love You

NCRV/Hilversum
Jaap De Groot/Henk Mouwe
PP Donovan- Universal Soldier
Sting- All This Time
Seal- Crazy

SKY RADIO/Bussum
Ton Lathouwers - Oper. Mgr.
A List:
Righteous Bros.- Unchained

Whitney Houston- All The Man
Oleta Adams- Get Here
Phil Collins- Do You Remember
B List:
AD Stevie B- Because I Love You
Gloria Estefan- Coming Out Of

RADIO NOORD-HOLLAND
Pieter Buijs - Prod.
AD Robert Palmer- Mercy Mercy
Robert Cray- Bouncin' Back
Concrete Blonde- Caroline
Will To Power- I'm Not In
Johnny Gill- Fairweather
The Scene- Iedereen Is Van De
Respect- What Comes After
John Farnham- Chain Reaction
Terra Nera- Pevana Kolo
Tony! Toni! Tone!- The Blues
Rick Devito- Tower Of Babylon

CFNB/Brunssum
Lou Rowland - Head Of Music
PP Concrete Blonde- Carolyn
AD Johnny Gill- Fairweather
Sting- All This Time
The La's- There She Goes
David Lee Roth- A Lil' Ain't

BELGIUM

RADIO 21/Brussels
Marc Ysaye - DJ/Prod.
PP Rick Astley- Cry For Help
Wallace Collection- Velvet Moon
The Big Dish- Miss America
Stevie B- Because I Love You
The KLF- 3 AM Eternal

BRT STUDIO BRUSSELS/Brussels
Jan Hautekiet/Marc Coenen - Prod.
A List:
Soulsister- Well Well Well
Sting CD
Ashley & Jackson- Solid Gold
Roger McGuinn CD
Living Colour- Love Rears Its
Seal- Crazy
Paolo Conte- Happy Feet
Elisa Waut CD
The Big Dish- Miss America
29 Palms- Magic ma

BRT RADIO 2/East Flanders
Rudi Sinia - Prod.
AD Jan Bon Jovi- Miracle
Lorca- Los Ninos Del Sol
Soulsister- Well Well Well
The Farm- All Together Now
Culture Beat- I Like You
LP Raymond Van Het Groenewoud
Will Tura

BRT RADIO 2/West Flanders
Peter de Groot - Head Of Music
PP The Big Dish- Miss America
LP Chris Isaak

RTBF RADIO 2/Hainaut
A. Birenne/Ph. Jauniaux
AD Philippe Laumont- Enchaines

RADIO CONTACT NL/Brussels
Danny De Bruin - Prog. Dir.
A List:

Vanilla Ice- Ice Ice Baby
Kim Appleby- Don't Worry
M.C. Hammer- Pray
Jimmy Somerville- To Love
Toast- Schreeuw Het Van
Snap- Mary Had A
Plaza- Hand In Hand
Clouseau- Domino
Beautiful South- A Little
Enigma- Sadness Part 1
R.Stewart/T.Turner- It Takes
Robert Palmer/UB40- I'll Be
AD Chris Isaak- Wicked Game
E.M.F.- Unbelievable
The Farm- All Together Now
BB Jerome/Gang Gang- Shock
Whitney Houston- All The Man

RADIO EXPRES/Antwerp
Marc Dhollander - Head Of Music
A List:
Enigma- Sadness Part 1
Righteous Bros.- Unchained
Kim Appleby- Don't Worry
Robert Palmer/UB 40- I'll Be
Clouseau- Domino
Toast- Ik Schreeuw Het Van
London Beat- A Better Love
Plaza- Hand In Hand
Whitney Houston- All The Man
Vanilla Ice- Ice Ice Baby
AD Sting- All This Time

Gloria Estefan- Coming Out Of

RADIO ANTIGOON/Antwerp
Piet Keizer - Dir.
PP Gloria Estefan- Coming Out Of
A List:

Chris Isaak- Wicked Game
Maria McKee- Show Me Heaven
Vanilla Ice- Ice Ice Baby
Jimmy Somerville- To Love
Robert Palmer & UB40- I'll Be
Peter de Groot- Don't Worry
Madonna- Justify My Love
Enigma- Sadness Part 1
MC Hammer- Pray
Snap- Mary Had A Little Boy
AD Soulsister- Well Well Well
J.B. Ellis/T.Hare- Go For It
Seal- Crazy
Mariah Carey- Someday
Paul McCartney- The Long And

RADIO ROYAAL/Hamont-Achel
Tom Holland - Prog. Dir.
PP Gloria Estefan- Coming Out Of
AD 2 Bros. O/T 4th Floor- Can't
King Tee- Diss You
Mylene Farmer- Douces
Piet Veerman- Lament
Bertus Staigerpaip- Ik Zie Geen
Black Box- Fantasy
Elton John- Easier To Walk
Robert Palmer- Mercy Mercy
Tony! Toni! Tone!- The Blues
Robert Cray- Bouncing Back
LP Frank & Mirella

SPAIN

RADIO MADRID/SER
Rafael Revert - Music Mgr.
PP Gilbert O'Sullivan- So What
Queen- Innuendo
Ole Ole- Te Dare Todo
Gloria Estefan- Coming Out Of
Seal- Crazy
Leticia Sabater- Mi Vecinita
Technronic- Turn It Up
C&C Music Factory- Gonna Make
Londonbeat- I've Been

TOP 97.2/Madrid

Raul Marchant - Music Mgr.
PP Gloria Estefan- Coming Out Of
AD Sting- All This Time
Whitney Houston- All The Man
Waterboys- A Man Is In Love
Dublin- Trabajando
LP Information Society

CANAL SUR RADIO/Andalucia
Paco Sanchez - Music Mgr.
PP The Farm- All Together Now
Pointer Sisters- Insanity
Enigma- Sadness Part 1
Mavis Staples- Melody Cool
Tracie Spencer- This House
AD Proclaimers- King Of The
Dublin- Dublin
Flowered Up- Phobia
Fangoria- Salto Mortal
LP Londonbeat
Heroes Del Silencio

RADIO 16/Madrid
Jorge De Anton - Prog. Dir.
PP Queen- Innuendo
Gilbert O'Sullivan- So What
London Beat- A Better Love
MC Hammer- Have You Seen Her
Tam Tam Go!- Este Payo
Rick Astley- Cry For Help
Whitney Houston- All The Man
Wilson Phillips- Impulsive

SWEDEN

RIKSRADION P3/KLANG & C:O
Weekdays 12.30-3 PM
Pontus Enhorning - Prod.
A List:
Dream Warriors- My Definition
Jellyfish- That Is Why
Seal- Crazy
Twenty Nine Palms LP
Sting- All This Time
Roger McGuinn- King Of The
Clannad- In Fortune's hand
Alison Limerick- Where Love
Rick Astley- Cry For Help
Ray Lema LP
Alain Chamfort LP
Di Leva LP
Trondman- Winterland

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VIRGIN RECORDS
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Virgin



EUROCHART HOT 100[®] SINGLES



THIS WEEK LAST WEEK WKS ON CHARTS	TITLE ARTIST - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS ON CHARTS	TITLE ARTIST - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS ON CHARTS	TITLE ARTIST - ORIGINAL LABEL (PUBLISHERS)	COUNTRIES CHARTED
1	11 Sadness Part 1 Enigma - Virgin (Data Alpha/Mamba/Siegel)	UK, F, D, B, NL, E, A, CH, S, DK, Ir, N, GR, I	35	31 24 Tonight New Kids On The Block - Columbia (M. Starr/EMI/April/A. Lancelotti)	F, D, A	69	58 15 Crazy For You David Hasselhoff - White Records/Ariola (Young Musikverlag)	D, A
2	2 10 Ice Ice Baby Vanilla Ice - SBK (Various)	UK, D, B, NL, A, CH, S, DK, Ir, N, SF, GR, I	36	49 5 Nuit Jean-Jacques Goldman - Epic (JRG/Marc Lumbraso)	F	70	48 21 Groove Is In The Heart Deee-Lite - Elektra (Delavely)	F, D, GR, I
3	4 6 Justify My Love Madonna - Sire (Miss Bessie Music)	UK, D, B, NL, E, A, CH, S, P, DK, Ir, N, SF, I	37	39 4 Hello Afrika Dr. Alban - SweMix (Progressive/Misty/Swemix)	D, GR, I	71	59 6 Lassie Ainbusk Singers - Columbia (Mono Music)	S
4	5 6 Mary Had A Little Boy Snap - Logic/Ariola (Fellow/Willesden/Songs Of Logic/Worner Chappell)	UK, D, B, NL, A, CH, S, DK, Ir, SF	38	86 2 Mercy Mercy Me/I Want You Robert Palmer - EMI (Jobete/Rondor)	UK, Ir	72	55 11 Step Back In Time Kylie Minogue - PWL (All Boys Music)	F, D, E, GR
5	3 20 I've Been Thinking About You Londonbeat - Anxious/RCA (Warner Chappell)	F, D, E, A, CH, DK, N, SF, GR, I	39	80 2 I Can't Take The Power Off-Shore - Columbia (Peter Harder)	UK	73	47 2 La Petite Sirene Anne - Ades (Editions Ades)	F, B
6	6 13 I'm Your Baby Tonight Whitney Houston - Arista (Kear/Epic/Solar)	F, D, B, E, A, CH, DK, GR, I	40	21 5 You've Lost That Loving Feeling The Righteous Brothers - Verve/Polydor (EMI Music)	UK, Ir	74	67 7 Wicked Game Chris Isaak - London (Warner Chappell)	UK, NL, Ir
7	16 5 Crazy Seal - ZTT (Beethoven Street/Perfect)	UK, NL, Ir	41	54 6 A Better Love Londonbeat - Anxious/RCA (Warner Chappell/Blue Mountain)	D, B, NL, CH, DK	75	NE Summer Rain Belinda Carlisle - Virgin (Kinaalda/Valley Of Vidal)	UK
8	9 12 Unchained Melody The Righteous Brothers - Verve/Polydor (MPL Communications)	UK, D, B, NL, A, CH	42	94 5 Eddy Steady Go Rozlyne Clarke - ARS (Evasion/BMC Publishing)	F	76	69 6 Situation (Remix) Yazoo - Mute (Musical Moments/Sanet)	UK, D, SF
9	7 7 Pray M.C. Hammer - Capitol (Controversy/Warner Chappell/Bust-I)	UK, D, B, NL, A, CH, S, Ir, N, SF	43	NE Natal Chico & Roberta - Carrere (Adageo)	F, B	77	NE Get Here Oleta Adams - Fontana (Rutland Road/Warner Chappell)	UK, NL
10	29 5 Gonna Make You Sweat C & C Music Factory - Columbia (Virgin Music)	UK, NL	44	46 3 Crazy Patsy Cline - MCA (Acuff-Rose-Opryland)	UK	78	99 3 I'm Not In Love Will To Power - Epic (St. Annes)	UK, N
11	12 13 Petit Franck Francois Feldman - Phonogram (Marilu/Carole)	F, B	45	53 5 Freedom George Michael - Epic (Marrison Leahy Music)	UK, D, A, S, P, Ir, GR	79	NE Herzilein Rudolf Rock Und Die Shocker - RCA (Prima/Hansa/Info)	D
12	10 4 The Grease Megamix John Travolta & Olivia Newton-John - Polydor (Warner Chappell)	UK, Ir	46	32 14 Marie Jeanne Michel Sardou - Trema (ART Music)	F	80	72 6 24 Hours Betty Boo - Rhythm King (Rhythm King Music)	UK, D, CH
13	28 7 La Berceuse Du Petit Diable Roch Voisine - Ariola (Ed. Georges Mary)	F, B	47	65 2 X Y & Zee Pop Will Eat Itself - RCA (BMG Music)	UK	81	NE Hippy Chick Soho - S&M (Copyright Control)	UK
14	13 8 Keep On Running Milli Vanilli - Hansa/Ariola (Far Music-Production)	UK, D, E, A, CH, I	48	36 16 The Anniversary Waltz - Part One Status Quo - Vertigo (Various)	D, B, A, CH, S, DK	82	NE A Lil' Ain't Enough David Lee Roth - Warner Brathers (Copyright Control)	UK, Ir
15	15 16 Une Femme Avec Une Femme Mecano - Ariola (Ba Ba Blaxi/BMG Music)	F, B	49	33 5 The Total Mix Black Box - Groove Groove Melody (Warner Chappell)	UK, D, Ir	83	NE Can I Kick It? A Tribe Called Quest - Jive (Zomba Music)	UK
16	11 8 It Takes Two Rod Stewart & Tina Turner - Warner Brothers (Jobete Music)	UK, D, B, NL, A, CH, S, P, DK, SF, GR, I	50	NE Go For It Joey B. Ellis & Tynetta Hare - Capitol (Bust-I)	D, NL	84	NE Box Set Go The High - London (Copyright Control)	UK
17	14 18 Show Me Heaven Maria McKee - Epic (Famous/Ensign Music)	D, B, A, CH, S, DK, N	51	44 15 So Hard Pet Shop Boys - Parlophone (Cage Music)	D, E, A, P, I	85	RE Tout Le Monde Y Pense Francis Cabrel - Columbia (Editions Chandelie)	F
18	18 10 Unbelievable E.M.F. - Parlophone (Copyright Control)	UK, D, B, NL, CH, S, Ir	52	77 2 All This Time Sting - A&M (Magnetic/Regatta/Illegal)	UK, B, NL	86	93 2 Always The Sun The Stranglers - Epic (EMI Music)	UK
19	27 11 Don't Worry Kim Appleby - Parlophone (Copyright Control)	D, B, NL, CH, S, SF	53	52 35 What's A Woman Vaya Con Dios - Ariola (Vaya Con Dios/BMG Music)	F, D, P	87	64 42 Kingston Town UB40 - Virgin (Sparta Florida)	F, CH
20	20 6 Beinhart Torfrock - Polydor (Konstantin Musik)	D	54	43 5 Disappear INXS - Mercury (Tol Muziek/MCA Music)	UK, B, NL, Ir	88	85 23 What Time Is Love? (Live At Trancentral) KLF - KLF Communications (E.G./Zoo/Warner Chappell/Copyright Control)	D, A, DK
21	NE 3 A.M. Eternal KLF - KLF Communications (E.G./Zoo/Warner Chappell/Brampton)	UK	55	82 8 Falling Julee Cruise - Warner Brothers (Anlon/OK Paul)	UK, NL, S, Ir	89	66 17 Thunderstruck AC/DC - Atco (J. Albert & Son)	D, B
22	37 7 Qu'Est-Ce-Qu'On Fait Maintenant Benny B - PLR (Copyright Control)	F, B	56	40 15 Crying In The Rain A-Ha - Warner Brothers (Screen Gems/EMI)	F, D, GR	90	NE Forget Me Nots Tongue 'N' Cheek - Syncopate (EMI Music)	UK
23	25 11 Fantasy Black Box - Groove Groove Melody (EMI Music)	UK, F, D, B, E, A, CH, P, GR, I	57	35 10 Frente A Frente Chico & Roberta - Carrere (Carrere)	F	91	70 5 Whispers Elton John - Rocket (Big Pig Music)	F
24	17 6 Il Faut Laisser Le Temps Felix Gray & Didier Barbevilien - Talar (Zone Musique)	F, B	58	26 14 Alors Regarde Patrick Bruel - RCA (14 Productions)	F	92	91 5 Alle Bornene 2 X Kaj - Harlekin (Harlekin Musik)	DK
25	19 21 The Joker Steve Miller Band - Capitol (Warner Chappell)	D, A, CH, S, N	59	56 17 Cult Of Snap Snap - Logic/Ariola (Fellow/Warner Chappell/Zomba/Songs Of Logic)	D, E, A, CH, I	93	71 6 Attenti Al Lupo Lucio Dalla - RCA (Assist/Damaluma)	I
26	24 11 I'll Be Your Baby Tonight Robert Palmer feat. UB40 - EMI (Copyright Control)	D, B, NL, A, CH, S, DK, Ir	60	42 8 It's A Shame (My Sister) Monie Love feat. True Image - Cooltempo (Chrysalis/Jobete/Virgin)	D, NL, CH, GR	94	92 2 Nao Ha Estrellas No Ceu Rui Veloso - EMI (EMI Music)	P
27	34 4 All The Man That I Need Whitney Houston - Arista (Warner Chappell)	UK, D, B, NL, Ir	61	73 2 All True Man Alexander O'Neal - Tabu (Flyte Tyme/Avant Garde)	UK	95	63 6 Flo Pierre Bachelet - RCA (Copyright Control)	F
28	23 6 All Together Now The Farm - Produce (Farm Music)	UK, NL	62	61 9 Tears Of The Earth David Hallyday - Phonogram (Scotti Brothers)	F	96	57 2 Got The Time Anthrax - Island (Warner Chappell)	UK
29	50 2 International Bright Young Thing Jesus Jones - Food (EMI Music)	UK	63	38 25 Tom's Diner DNA feat. Suzanne Vega - A&M (Rondor Music)	D, E, CH, P, GR, I	97	78 2 Megamix La Compagnie Creole - Carrere (Various)	F, B
30	45 10 To Love Somebody Jimmy Somerville - London (Gibb Brothers/BMG Music)	UK, F, D, B, NL, A, I	64	76 9 Sucker DJ Dimples D. - FBI (ARL Music/Screen)	UK, D, NL, I	98	NE Freedom London Boys - Teldec (Warner Chappell)	UK, SF
31	8 2 Bring Your Daughter...To The Slaughter Iron Maiden - EMI (Zomba Music)	UK, Ir	65	81 4 Bad Boys Inner Circle - Metronome (Madhouse Music)	S	99	NE Est-Ce-Que Tu Es Seule Ce Soir Frederic Francois - Trema (Barracato/Lercara)	F, B
32	22 12 Are You Dreaming ? Twenty 4 Seven - Freaky Records/BCM (Stop & Go Music)	UK, D, NL, E, A, CH, I	66	62 7 La Legende De Jimmy Diane Tell - WEA (CMBM)	F	100	RE We Love To Love P.M. Sampson & Double Key - Columbia (2nd Hand Music/Siegel)	D, P
33	41 2 (I've Had) The Time Of My Life Bill Medley & Jennifer Warnes - RCA (Copyright Control)	UK	67	84 2 Preacher Man Bananarama - London (InABunch/Warner Chappell/E.G./Big Life)	UK			
34	30 7 Being Boring Pet Shop Boys - Parlophone (Cage Music/Ten Music)	UK, D, CH, S, DK, SF, I	68	NE Sensitivity Ralph Tresvant - MCA (Flyte Tyme)	UK			

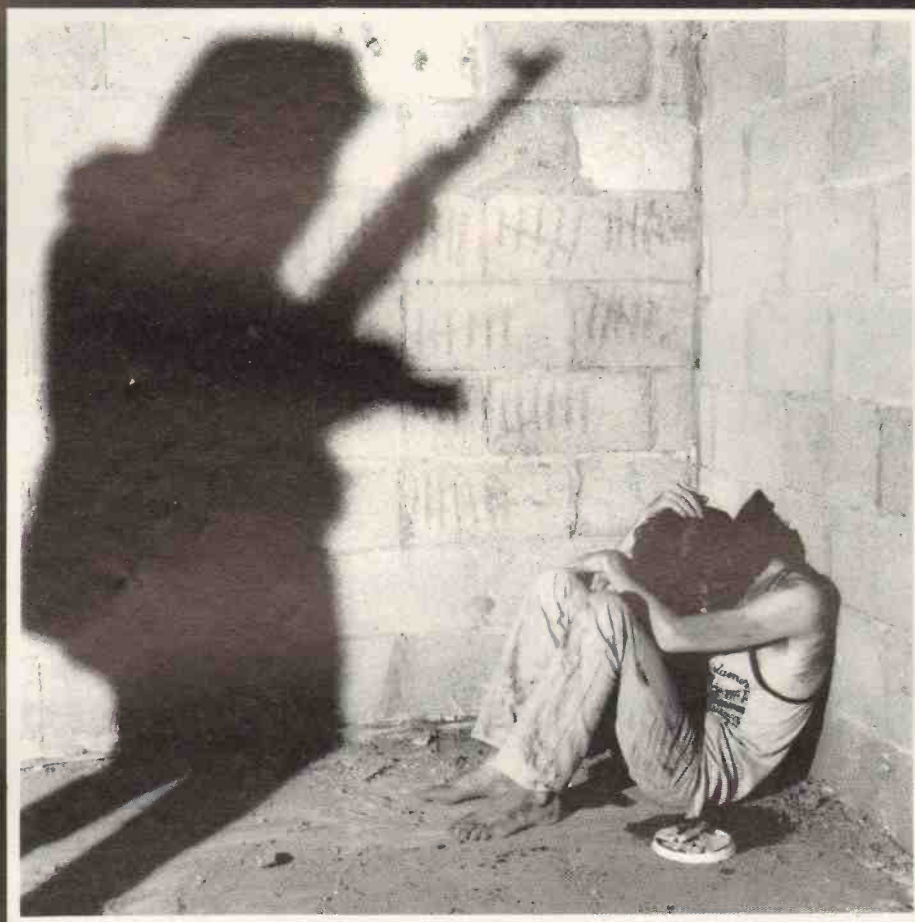
UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece.

○ = FAST MOVERS **NE** = NEW ENTRY
RE = RE-ENTRY

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Compiled from the national singles sales charts of 16 European territories.

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RELEASE



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FM
RECORDS

THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL (PUBLISHER)	THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL (PUBLISHER)	THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL (PUBLISHER)
1	2	14	I'm Your Baby Tonight Whitney Houston - Arista (Kear/Epic/Solar)	18	28	2	Mary Had A Little Boy Snap - Logic/Ariola (Fellow/Willesden/Songs Of Logic/Warner Chappell)	35	45	2	Someday Mariah Carey - Columbia (Vision Of Love/Been Jammin')
2	1	20	I've Been Thinking About You Londonbeat - Anxious/RCA (Warner Chappell)	19	30	6	Are You Dreaming? Twenty 4 Seven - Freaky Records/BCM (Stop & Go Music)	36	41	6	Tout Le Monde Y Pense Francis Cabrel - Columbia (Editions Chantelle)
3	3	9	To Love Somebody Jimmy Somerville - London (Gibb Brothers/BMG Music)	20	10	6	King Of The Road The Proclaimers - Chrysalis (Burlington)	37	16	10	The Secretary Sailor - RCA (K-Works Music)
4	40	2	All This Time Sting - A&M (Magnetic/Regatta/Illegal)	21	15	7	Nuit Jean-Jacques Goldman - Epic (JRG/Marc Lumbroso)	38	48	2	Summer Rain Belinda Carlisle - Virgin (Kinaaldo/Valley Of Vidal)
5	5	9	Sadness Part 1 Enigma - Virgin (Data Alpha/Mamba/Siegel)	22	18	11	Unchained Melody The Righteous Brothers - Verve/Polydor (MPL Communications)	39	49	2	Wij Weten Wel Hoe Laat Het Is De Deurzakkers - Ariola (The Music Writers)
6	4	11	Don't Worry Kim Appleby - Parlophone (Copyright Control)	23	19	17	Nah Neh Nah Vaya Con Dios - Ariola (Vaya Con Dios/BMG Music)	40	22	15	Crying In The Rain A-Ha - Warner Brothers (Screen Gems/EMI)
7	9	7	Ice Ice Baby Vanilla Ice - SBK (Various)	24	NE		Mercy Mercy Me/I Want You Robert Palmer - EMI (Jobete/Rondor)	41	39	3	Falling Julee Cruise - Warner Brothers (Anlon/OK Paul)
8	11	7	Justify My Love Madonna - Sire (Miss Bessie Music)	25	14	10	Step Back In Time Kylie Minogue - PWL (All Boys Music)	42	35	3	LNA HO Michel Polnareff - Epic (Oxygen Music)
9	7	5	Freedom George Michael - Epic (Morrison Leahy Music)	26	17	13	You Gotta Love Someone Elton John - Rocket (Big Pig Music)	43	44	8	Through Before We Started Leyers, Michiels & Soulsister - EMI (Siren Music)
10	6	12	I'll Be Your Baby Tonight Robert Palmer feat. UB40 - EMI (Copyright Control)	27	38	2	I'm Not In Love Will To Power - Epic (St. Annes)	44	RE		Being Boring Pet Shop Boys - Parlophone (Cage Music/Ten Music)
11	20	4	All Together Now The Farm - Produce (Farm Music)	28	26	16	The Joker Steve Miller Band - Capitol (Warner Chappell)	45	NE		The Grease Megamix John Travolta & Olivia Newton-John - Polydor (Warner Chappell)
12	13	5	Disappear INXS - Mercury (Tol Muziek/MCA Music)	29	33	4	Pray M.C. Hammer - Capitol (Controversy/Warner/Bust-It)	46	NE		24 Hours Betty Boo - Rhythm King (Rhythm King Music)
13	21	2	All The Man That I Need Whitney Houston - Arista (Warner Chappell)	30	25	11	Alles Em Lot BAP - Electrola (BAP Musikverlag)	47	46	2	Saviour's Day Cliff Richard - EMI (Southern Music)
14	8	8	A Better Love Londonbeat - Anxious/RCA (Warner Chappell/Blue Mountain)	31	NE		I Call Your Name Johnny Clegg & Savuka - EMI (Sweet 'N' Sour Songs)	48	NE		Coming Out Of The Dark Gloria Estefan - Epic (Foreign Imported Product)
15	12	8	It Takes Two Rod Stewart & Tina Turner - Warner Brothers (Jobete Music)	32	34	2	You've Lost That Loving Feeling The Righteous Brothers - Verve/Polydor (EMI Music)	49	NE		Situation (Remix) Yozoo - Mute (Musical Moments/Sonet)
16	23	5	Wicked Game Chris Isaak - London (Warner Chappell)	33	32	2	Sucker DJ Dimples D. - FBI (ARL Music/Screen)	50	NE		Wind Of Change Scorpions - Mercury (Almo/Testatyme Music)
17	24	2	Crazy Seal - ZTT (Beethoven Street/Perfect)	34	50	2	Do You Remember Phil Collins - Virgin/WEA (Phil Collins/Hit And Run)				The European Airplay Top 50 is compiled from the individual national airplay charts below. Circled songs indicate increased or maintained airplay is expected for the following week.

NATIONAL AIRPLAY

UNITED KINGDOM	GERMANY	FRANCE AM	FRANCE FM	ITALY
<p>Most played records on BBC stations and major independents.</p> <ol style="list-style-type: none"> (3) Enigma - Sadness Part 1 (2) Whitney Houston - All The Man (8) Seal - Crazy * (-) R. Palmer - Mercy Mercy Me * (7) Chris Isaak - Wicked Game (14) Travolta/John - Grease Megamix (1) George Michael - Freedom * (4) Will To Power - I'm Not In Love (5) Righteous Brothers - You've Lost (10) Belinda Carlisle - Summer Rain (9) INXS - Disappear (19) The Farm - All Together Now * (13) Madonna - Justify My Love (15) Yazoo - Situation * (-) Rick Astley - Cry For Help * (-) Patsy Cline - Crazy (-) Sting - All This Time * (-) Alexander O'Neal - All True Man (16) Snap - Mary Had A Little Boy (-) Twenty 4 Seven - Are You Dreaming? 	<p>Most played records on the ARD stations and major privates. Compiled by Media Control/Baden Baden.</p> <ol style="list-style-type: none"> (2) Kim Appleby - Don't Worry (4) R. Palmer/UB40 - I'll Be Your Baby (6) Jimmy Somerville - To Love Somebody (3) Vaya Con Dios - Nah Neh Nah (5) Whitney Houston - I'm Your Baby (8) Londonbeat - A Better Love (1) Londonbeat - I've Been Thinking (-) Pet Shop Boys - Being Boring (-) Soulsister - Through Before (11) Enigma - Sadness Part 1 * (17) Righteous Brothers - Unchained Melody (7) BAP - Alles Em Lot * (16) A-Ha - I Call Your Name (14) Proclaimers - King Of The Road (-) P.M.Sampson - How I Miss You So * (-) Sting - All This Time (13) Kylie Minogue - Step Back In Time (15) Elton John - You Gotta Love Someone (-) R.Stewart & T.Turner - It Takes Two (20) Steve Miller Band - The Joker 	<p>Most played records on AM stations. Compiled by Media Control/Strasbourg.</p> <ol style="list-style-type: none"> (4) Sting - All This Time (1) J.J. Goldman - Nuit * (-) Francis Cabrel - Tout Le Monde * (12) Michel Sardou - Le Privilege * (5) Grey/Barbevilien - Il Faut Laisser * (3) Liane Foly - Au Fur Et A Mesure * (6) Patricia Kaas - Kennedy Rose * (10) Londonbeat - I've Been Thinking (5) Whitney Houston - I'm Your Baby (10) Michel Polnareff - LNA HO * (11) R. Palmer/UB40 - I'll Be Your Baby (14) Julien Clerc - Nouveau Big Bang * (15) Jill Caplan - Tout C'Qui Nous Separe * (16) L'Affaire Louis Trio - Chacun * (-) Scorpions - Wind Of Change (-) Phil Collins - Do You Remember (-) Enzo Enzo - Les Yeux Ouverts * (-) Philippe Lavil - Si Marianne * (13) Jimmy Somerville - To Love Somebody (-) Michel Delpech - J'Etais Un Ange * 	<p>Most played records on FM stations. Compiled by Media Control/Strasbourg.</p> <ol style="list-style-type: none"> (1) Elton John - Whispers (3) Whitney Houston - I'm Your Baby (4) J.J. Goldman - Nuit * (2) Londonbeat - I've Been Thinking (9) Jimmy Somerville - To Love Somebody (5) Francis Cabrel - Tout Le Monde * (16) UB40 - The Way You Do (8) Enigma - Sadness Part 1 (15) Scorpions - Wind Of Change (7) Gloria Estefan - Here We Are (20) Phil Collins - Do You Remember (10) Steve Miller Band - The Joker (13) Dana Dawson - Romantic World * (14) Aswad - Next To You (6) Mariah Carey - Vision Of Love (-) Phil Collins - Do You Remember (-) P.M.Sampson - We Love To Love (11) A-Ha - Crying In The Rain (-) Niagara - Pendant Que Les Champs * (12) Madonna - Justify My Love 	<p>Most played records on RAI Stereo Due.</p> <ol style="list-style-type: none"> (3) Lucio Dalla - Tempo * (1) Rondo Veneziano - Barocco (LP) * (-) Milli Vanilli - Keep On Running (-) Louis Armstrong - Wonderful World (-) Amedeo Minghi - Primula * (17) R. Stewart & T. Turner - It Takes Two (-) Sting - The Soul Cages (LP) (-) Pool - Pensiero * (-) Sergio Caputo - Citrosotina Granulare * (-) Elton John - Rocket Man (-) Elio E Le Storie Tese - Last Sri Lanka * (-) M.C. Hammer - Pray (7) Francesco Guccini - Quello Che Non * (-) Ron - Se Ragazze * (16) Gloria Gaynor - Megadmedley (-) Bungaro - Cantara Fa Piu Bene * (-) Gunther Group - Wild Dogs * (-) Vanilla Ice - Ice Ice Baby (19) Lucio Battisti - La Sposa Occidentale (LP) * (-) Mica Paris - South Of The River
<p>SPAIN</p> <p>Most played records on Cuarenta Principales, covering the major stations.</p> <ol style="list-style-type: none"> (7) M.C. Hammer - Have You Seen Her (2) Londonbeat - I've Been Thinking (1) Elton John - You Gotta Love Someone (4) Twenty 4 Seven - Are You Dreaming? (5) Kylie Minogue - Step Back In Time (6) Duncan Dhu - Rosas En Agua * (9) Heroes D. Silencio - Entre Dos Tierrez * (14) Paul McCartney - Let It Be (10) Eros Ramazzotti - Amarte Es Total (10) Prefah Sprout - We Let The Stars Go (13) Madonna - Justify My Love (12) Complices - Presos Del Tiempo * (-) Los Sencillos - Un Minuto Mas * (19) Chicos De Tass - Gangster * (16) Parachokes - Que Doraje Da * (-) Steve Winwood - One And Only Man (-) Phil Collins - Do You Remember (20) Sergio Dalma - Castagido Por Pensar * (-) Presuntos Implicados - Alma De Blues * (-) George Michael - Freedom 	<p>HOLLAND</p> <p>Most played records on national stations Radio 2 and Radio 3. Compiled by Stichting Nederlandse Top 40.</p> <ol style="list-style-type: none"> (4) The Farm - All Together Now (-) Chris Isaak - Wicked Game (-) Mariah Carey - Someday (-) Sting - All This Time (-) Gloria Estefan - Coming Out (1) De Deurzakkers - Wij Weten Wel * (2) Seal - Crazy (12) Kim Appleby - Don't Worry (-) The La's - There She Goes (10) Whitney Houston - All The Man (-) God's Gift - Love To See You Cry * (-) Queen - Innuendo (-) Robert Palmer - Mercy Mercy Me (6) Hanny - Maar Vanavond * (5) Snap - Mary Had A Little Boy (-) Twenty 4 Seven - Are You Dreaming? (-) Jimmy Somerville - To Love Somebody (-) Vanilla Ice - Ice Ice Baby (-) UB40 - Groovin' (-) INXS - Disappear 	<p>AUSTRIA</p> <p>Most played records on national pop station O3. Compiled by Media Control/Baden Baden.</p> <ol style="list-style-type: none"> (10) R. Palmer & UB40 - I'll Be Your Baby (3) Will & The Power - We Are The Power * (-) Sting - All This Time (1) Dance W/A Stranger - The Invisible Mag (2) Londonbeat - I've Been Thinking (-) Peter Cornelius - Wenn Das Geld Ausgeht * (-) The Farm - All Together Now (7) Whitney Houston - I'm Your Baby (11) Proclaimers - King Of The Road (17) P.M.Sampson - We Love To Love (-) Wilson Phillips - Release Me (-) Peter Cornelius - Wenn Das Geld Ausgeht * (-) R.Stewart & T.Turner - It Takes Two (-) The Farm - All Together Now (-) Pet Shop Boys - So Hard (-) Wilson Phillips - Impulsive (14) Steve Winwood - One And Only Man (-) Kim Appleby - Don't Worry (-) Madonna - Justify My Love (-) Steve Miller Band - The Joker (-) David Hasselhoff - Crazy For You 	<p>SWITZERLAND</p> <p>Most played records on the national station DRS 3 and major privates. Compiled by Media Control/Basel.</p> <ol style="list-style-type: none"> (1) Londonbeat - I've Been Thinking (3) R. Palmer/UB40 - I'll Be Your Baby (2) Jimmy Somerville - To Love Somebody (6) Enigma - Sadness Part 1 (-) Sting - All This Time (9) Londonbeat - A Better Love (4) Whitney Houston - I'm Your Baby (8) Monie Love - It's A Shame (My Sister) (10) George Michael - Freedom (14) R. Stewart & T. Turner - It Takes Two (16) Kim Appleby - Don't Worry (15) Vanilla Ice - Ice Ice Baby (-) Madonna - Justify My Love (19) Snap - Mary Had A Little Boy (7) Righteous Brothers - Unchained Melody (8) Jon Bon Jovi - Miracle (-) Steve Miller Band - The Joker (-) Soulsister - Through Before (5) Maria McKee - Show Me Heaven (-) The Beautiful South - A Little Time 	

M&M's National Airplay charts reflect the 20 songs receiving the most airplay in each country listed. The individual charts are compiled by various media controllers and research organizations, based on reports from participating stations representing various formats. These charts are combined and weighted to comprise the European Airplay Top 50 chart above.

M&M also surveys nearly 100 contemporary music stations to develop the European Hit Radio chart, which can be found on page 21. That chart and its related statistics detail singles-based airplay at stations specifically targeting 12-34 year-olds on a full-time or part-time basis.

* = National product

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SNEP

EUROPEAN TOP 100 ALBUMS®

Buma stemra

THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1	10 Elton John The Very Best Of... - Rocket	UK,D,B,NL,E,A,CH,S,PDK,I,N,SF,GR,IR	35	35 21 Jon Bon Jovi Blaze Of Glory/Young Guns II - Vertigo	D,A,CH,S,DK,N,GR	69	64 14 Iron Maiden No Prayer For The Dying - EMI	UK,F,D
2	9 Phil Collins Serious Hits...Live! - Virgin/WEA	UK,F,D,B,NL,E,A,CH,S,PDK,I,N,SF,GR,IR	36	26 12 Led Zeppelin Remasters - Atlantic	UK,D,NL,A,CH,I,SF	70	75 13 Soundtrack - Tour Of Duty Tour Of Duty - Magnum	NL
3	8 Madonna The Immaculate Collection - Sire	UK,D,B,NL,E,A,CH,S,PDK,I,SF,IR	37	23 13 Status Quo Rocking All Over The Years - Vertigo	UK,D,B,NL,A,CH,S	71	66 21 Soundtrack - Days Of Thunder Days Of Thunder - Epic	S,DK,N,IR
4	21 Carreras/Domingo/Pavarotti In Concert - Decca	UK,F,D,B,NL,E,A,CH,S,PDK,I,GR,IR	38	50 33 Snap World Power - Logic/Ariola	UK,D,NL,E,S	72	72 5 Dorothee Chagrin D'Amour - AB/Polydor	FB
5	9 Whitney Houston I'm Your Baby Tonight - Arista	UK,F,D,B,NL,E,A,CH,S,PDK,I,N,SF,GR	39	43 29 Matthias Reim Matthias Reim - Polydor	D,NL,A,CH	73	60 10 Tomas Ledin Tillfälligheternas Spel - Record Station	S
6	5 Enigma MCMXC A.D. - Virgin	UK,D,B,NL,A,CH,S	40	27 17 David Hasselhoff Crazy For You - White Records/Ariola	D,A,CH	74	65 10 The Cure Mixed Up - Fiction/Polydor	UK,D,E,DK
7	5 Vanilla Ice To The Extreme - SBK	UK,D,NL,CH,S,GR,IR	41	39 9 Michel Sardou Le Privilege - EMI	F	75	78 11 Clouseau Of Zo ... - HKM/CNR	B,NL
8	18 George Michael Listen Without Prejudice Vol. 1 - Epic	UK,F,D,NL,E,S,PDK,GR,IR	42	42 14 Londonbeat In The Blood - Anxious/RCA	D,NL,A,CH,DK,SF	76	77 15 Elsa Rien Que Pour Ca - GM/Ariola	F
9	16 14 Westernhagen Live - Warner Brothers	D	43	41 5 Roch Voisine Double - GM/Ariola	FB	77	NE Soundtrack - The Lost Boys The Lost Boys - Atlantic	UK
10	7 Peter Gabriel Shaking The Tree - Golden Greats - Virgin	UK,D,B,NL,A,CH,DK,IR	44	40 10 Beautiful South Choke - Go!Discs	UK,D,IR	78	74 28 Toto Past To Present 1977 - 1990 - Columbia	D,NL
11	8 Jimmy Somerville The Singles Collection 1984/1990 - London	UK,D,B,NL,CH,I,IR	45	44 9 Cliff Richard From A Distance (The Event) - EMI	UK,D,DK,IR	79	73 4 Heroes Del Silencio Senderos De Traicion - EMI	E
12	12 Paul Simon The Rhythm Of The Saints - Warner Brothers	UK,F,D,B,NL,E,A,CH,PDK,SF,IR	46	45 5 Rondo Veneziano Masquerade - Baby Records	F	80	00 3 The Sisters Of Mercy Vision Thing - Merciful Release/East West	D,CH
13	17 15 AC/DC The Razor's Edge - Atco	UK,F,D,B,NL,CH,S,DK,SF,IR	47	48 10 The Carpenters Only Yesterday - Greatest Hits - A&M	UK,NL,DK,SF,IR	81	82 3 Wilson Phillips Wilson Phillips - SBK	D,NL,A,CH,DK
14	21 25 M.C. Hammer Please Hammer Don't Hurt 'Em - Capitol	UK,D,NL,E,S,PDK,SF,GR,IR	48	47 9 Francois Feldman Une Presence - Philips	FB	82	81 5 David Hallyday Rock And Heart - Phonogram	F
15	15 15 INXS X - Mercury	UK,F,D,B,NL,CH,DK,IR	49	53 4 Twin Peaks/Angelo Badalamenti Music From Twin Peaks - Warner Brothers	UK,NL,S,DK,N	83	97 5 Chet Atkins & Mark Knopfler Neck And Neck - CBS	UK,NL,E,DK,N
16	14 34 Vaya Con Dios Night Owls - Ariola	F,D,B,NL,CH,PGR	50	38 7 The Righteous Brothers The Very Best Of The Righteous Brothers - Verve/Polydor	UK,NL,IR	84	83 6 Grymlings Grymlings - WEA	S
17	22 31 Soundtrack - Pretty Woman Pretty Woman - EMI USA	UK,D,B,E,CH,DK,IR	51	51 10 The Traveling Wilburys Traveling Wilburys Vol. 3 - Wilbury/Warner Brothers	D,CH,S,DK,N	85	NE Robert Palmer Don't Explain - EMI	UK
18	13 8 Supertramp The Very Best Of... - A&M/Arcade	D,NL,E,A,CH,I	52	55 57 Phil Collins ...But Seriously - Virgin/WEA	UK,F,D,NL	86	85 36 Wildecker Herzbuben Herzlein - Hansa/Ariola	D,A
19	20 16 Herbert Groenemeyer Luxus - Electrola	D,A,CH	53	52 9 Mecano Descanso Dominical - Ariola	FB	87	84 2 Mariah Carey Mariah Carey - Columbia	UK,D,NL,S,DK
20	12 9 Paul McCartney Tripping The Live Fantastic - Parlophone	UK,F,D,B,NL,E,PDK,I	54	67 2 Soundtrack - Ghost Ghost - Milan	D,B,E,A,CH	88	91 6 Jive Bunny & The Mastermixers It's Party Time - Music Factory Dance	UK,B,NL,CH,DK,IR
21	24 55 Patrick Bruel Alors Regarde - RCA	FB	55	87 2 New Kids On The Block No More Games (The Remix Album) - Columbia	D,B,NL,A,S,DK,GR	89	59 3 Rondo Veneziano Barocco - Baby Records	CH,I
22	18 13 The Police Their Greatest Hits - A&M	D,B,NL,E,SF,I	56	56 5 Pooh 25 - La Nostra Storia - CGD	I	90	NE London Symphony Orchestra Soft Rock Symphonies - CBS	D,N
23	19 9 Bee Gees The Very Best Of The Bee Gees - Polydor	UK,D,IR	57	61 7 Claudio Baglioni Oltre - Columbia	I	91	94 4 Amedeo Minghi Amedeo Minghi In Concerto - Fonit Cetra	I
24	25 12 ZZ Top Recycler - Warner Brothers	F,D,CH,S,DK,SF	58	58 43 Sinead O'Connor I Do Not Want What I Haven't Got - Ensign	UK,F,D,NL	92	NE Gloria Gaynor Gloria Gaynor '90 - New Music	I
25	29 11 Pet Shop Boys Behaviour - Parlophone	UK,D,E,A,CH,S,DK,SF,GR	59	71 8 Placido Domingo Be My Love...An Album Of Love - EMI	UK,DK,GR	93	90 11 Technotronic Trip On This - The Remixes - ARS	UK,IR
26	28 44 Michael Bolton Soul Provider - Columbia	UK,IR	60	57 8 Kylie Minogue Rhythm Of Love - PWL	UK,B,E,DK,IR	94	79 68 Elton John Sleeping With The Past - Rocket	F
27	32 10 BAP X Fuer 'E U - Electrola	D,CH	61	63 35 Patricia Kaas Scene De Vie - Columbia	FB	95	88 8 Paolo Conte Parole D'Amore Scritte A Macchina - CGD	NL,I
28	33 7 Julio Iglesias Starry Night - Columbia	UK,F,B,NL,E,DK,GR	62	62 3 Elmer Food Beat 30 Centimeters - Polydor	F	96	86 9 Steve Winwood Refugees Of The Heart - Virgin	D,CH,S,DK
29	37 16 Lucio Dalla Cambio - RCA	CH,I	63	92 2 Xuxa Xuxa - RCA	E	97	95 6 Ressu Redford Ressu - Finnlevy	SF
30	46 2 Soundtrack - Dirty Dancing Dirty Dancing - RCA	UK	64	70 56 UB40 Labour Of Love II - Virgin	UK,F,D,NL	98	89 15 Fabrizio De Andre' Le Nuvole - Fonit Cetra	I
31	34 11 A-Ha East Of The Sun, West Of The Moon - Warner Brothers	F,D,NL,N	65	54 4 Cinderella Heartbreak Station - Vertigo	D,CH,N	99	RE Gary Moore Still Got The Blues - Virgin	D,DK,GR
32	36 31 New Kids On The Block Step By Step - Columbia	UK,F,D,B,NL,E,GR,IR	66	NE Soundtrack - Rocky V Rocky V - Capitol	D,NL,A,CH,S,GR	100	93 42 Depeche Mode Violator - Mute	F,D
33	31 4 Soundtrack - Werner Beinhart Werner Beinhart - Polydor	D	67	76 3 Happy Mondays Pills 'N' Thrills And Bellyaches - Factory/London	UK,S			
34	30 9 Scorpions Crazy World - Mercury	F,D,B,CH,DK,SF,GR	68	69 7 Alain Souchon Nickel - Virgin	F			

UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece.

○ = FAST MOVERS
NE = NEW ENTRY
RE = RE-ENTRY

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SPARKLING VISUALS

How To Market A Seafarer's Tale

An extensive European marketing campaign is planned for Sting's fourth album "The Soul Cages", which was released this week (January 21). And although Sting restricts his own involvement in terms of personal appearances on radio and TV, his image is as important as the music with regard to selling the product.

by Richard Buskin

European marketing director at London-based A&M Records Bert de Ruiter says, "Obviously we want to market him as a superstar, because that is what he is. The album cover features a nice painting but without Sting's face on it.

"This makes it more difficult from a marketing point of view, and so he will appear on the items we will be utilising, and in the clip included in the adverts on TV.

"In terms of mainstream promotional material, we are producing posters - including an A1 poster - streamers, small and life-size displays, mobiles, a special

press folder - with biography, pictures and CD - and a special promotional CD.

"This last item features the album inside a hessian cover, which has been specially treated so that it appears like an old seafarer's net that has been washed ashore."

Fairytales Theme

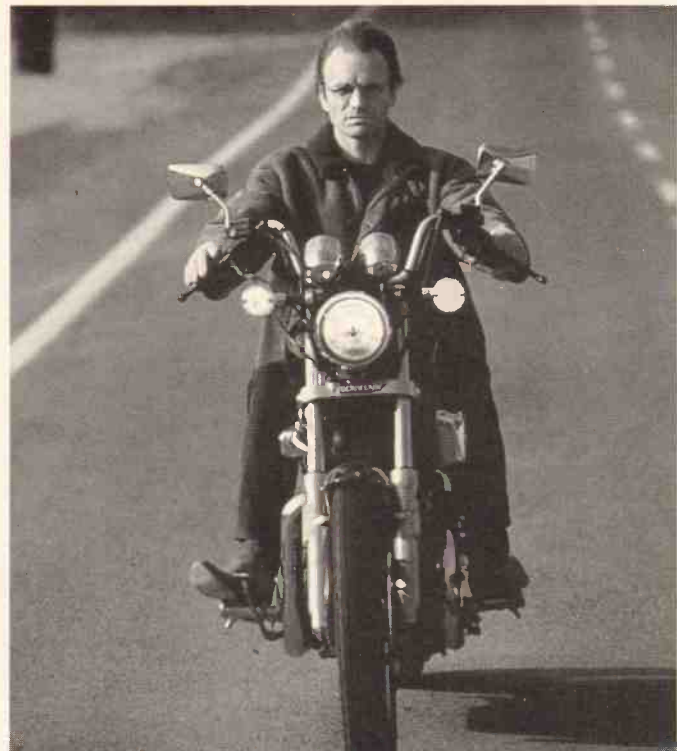
This approach leads on from the nautical theme of *The Soul Cages* track which is based on a fairy tale which Sting read in his youth, concerned with the souls of dead prisoners being locked underwater in lobster cages and only freed on condition of having a drink with the devil.

This makes for an interesting visual campaign, and there will

be heavy press advertising in all of the Western European countries with some of the territories also expanding their efforts into other areas.

In France, in addition to press, posters and billboards there will also be a teaser campaign on NRJ Radio, featuring various spot-announcements.

Germany will utilise co-advertising with dealers, along with TV advertising. In Italy, Sting has filmed a TV appearance on "Rock Cafe", the daily music radio show syndicated by the SPER Network.



The nautical theme of *The Soul Cages* is based on a fairy tale Sting read in his youth, concerned with the souls of dead prisoners being locked underwater and only freed on condition of having a drink with the devil.

Radio Link

In Spain, he has done the same on "Rock Pop" while there is also a double-page advert in "El Gran Musical", the journal linked to the SER Network.

The UK will see major press coverage along with co-advertising on TV with one of the dealer chains; also, Sting appeared on BBC TV's talkshow "Wogan" on January 7.

Norway and Sweden are conducting a joint TV campaign while there will also be tour jacket-type outfits on sale.

Denmark will utilise a big in-store campaign as well as shop window competitions. In the Netherlands there will be a self-liquidating premium campaign involving T-shirts whereby a special voucher enclosed with each CD will enable the purchaser to

acquire the garment at cost price.

This is being done in order to combat the problem of foreign imports in the Netherlands.

Time Demands

"We tend to concentrate on the stronger territories such as the UK, France, Germany, the Netherlands and Italy", comments de Ruiter, "while also trying to raise the level of interest in the other countries."

The limited availability of Sting for promotion activities puts us in a situation where we have to make a choice. If you cannot do 40 things but only five, then you basically go for the places where you traditionally get the best results.

"I also think that if you do very well in Central Europe then this will have a side effect on territories such as Scandinavia. At the

same time, Europe has been a lot keener on Sting than the US and so he now wants to crack the US market as well.

"He is, therefore, concentrating his efforts there during the initial phase of the album's release."

Live Dates

Then there is also a tentative plan to organise a live broadcast around one of the American stadium dates taking place some time during July or August, when he makes a return visit there after touring many territories in Europe.

"While he was in Los Angeles last November, he did a limited number of interviews for Europe and as a follow-up we are arranging some more interviews with major media figures when he is on tour in the US.

We will fly some people over from Europe to see a show in the US and then do an interview afterwards."

With the album being released this week, the advertising campaign has gone into operation from the 15th, with the first phase lasting until the start of the European tour.

European Tour Dates 1991

April	21-22	City Hall, Newcastle, UK
	24-28	Hammersmith Odeon, London, UK
May	1	Deutschlandhalle, Berlin, Germany
	2	Ostseehalle, Kiel, Germany
	4-5	Westfalenhalle, Dortmund, Germany
	7-11	Statenhal, The Hague, the Netherlands
	13-14	Olympiahalle, Munich, Germany
	15	Schleyerhalle, Stuttgart, Germany
	17-18	Festhalle, Frankfurt, Germany
	20	Patinoire de Malley, Lausanne, France
	22-23	Arena, Milan, Italy
	24-25	Arena, Verona, Italy
	27-28	Sportpalais, Rome, Italy
	30	Stadium, Turin, Italy
	31	Stadium, Modena, Italy
June	2	Les Arenes, Frejus, France
	3	Les Arenes, Beziers, France
	4	Patinoire Meriadex, Bordeaux, France
	6	Molinos, Gijon, Spain
	7	Estadio Riazor, La Coruna, Spain
	9	Auditorio de Campo, Madrid, Spain
	11	Estadio del Levante, Valencia, Spain
	12	Estadio Sarriu, Barcelona, Spain
	14	Les Arenes, Nimes, France
	15	Hall Tony Garnier, Lyon, France
	16	Parc des Expo, Strasbourg, France
	18	Couvert de Lieven, Lille, France
	19	Parc des Expo, Caen, France
	20	La Beaujoire, Nantes, France
	22	Parc de Sceaux, Paris, France
	23	Galaxie, Metz, Switzerland
	25-26	Hallenstadion, Zurich, Switzerland
	27	Football Stadium, Linz, Austria
	29	Stadium, Freiburg, Austria
	30	Nuerburgring, Koblenz, Germany
July	3-4	Waldbuhne, Berlin, Germany
	6	Festival, Torhout, Belgium
	7	Festival, Werchter, Belgium
	9	(tbc), Copenhagen, Denmark
	10	(tbc), Stockholm, Sweden
	13-14	The Bowl, Milton Keynes, UK

tbc = to be confirmed

RAINFORESTS: 'SEPARATE ISSUE'

Giving His All To Rock & Roll

Following rehearsals in New York, Sting will kick off his world tour in San Francisco on February 1. He will start by playing small venues such as the Wilton Theater in Los Angeles and the Beacon Theater in New York.

by Richard Buskin

"We are ready to go in and do Madison Square Garden," says Kim Turner, MD of KRT Productions in London, "but we do not want to start that way. We want to go into smaller buildings

where it is more intimate and there is a better reaction all round with people much closer to the stage."

This will be the case throughout February, before larger US venues come into play during March. Sting's next stop will

be the UK in April (Newcastle City Hall on 21-22 and London's Hammersmith Odeon on 24-28), prior to visiting the rest of Western Europe during May, June and July.

No song lists for the shows have been confirmed yet, but it is likely that Sting will be performing material from different stages in his career, both as a member of **The Police** and as a solo

(continues over)

STING

"When it comes to radio play of the new record, we are looking at a totally different ball game between here and the United States. In the UK, if you get on BBC Radio 1, you're happening, whereas in the US there are all these different formats. You have AOR, CHR, New Rock, Urban... there is all this different stuff out there!"

(continued from previous page)

artist, including of course, numbers from his new album, *The Soul Cages*.

105-Minute Concert

Says Turner, "We did some shows in South America for Amnesty, and he did a lot of old tunes at a warm-up show in Montevideo: *Roxanne*, *Every Breath You Take* and also material off his past two albums.

"I think we will end up doing about an hour and 45 minutes and that will consist of all of the new album as well as recognised tunes from the past, although which tunes, I do not know!

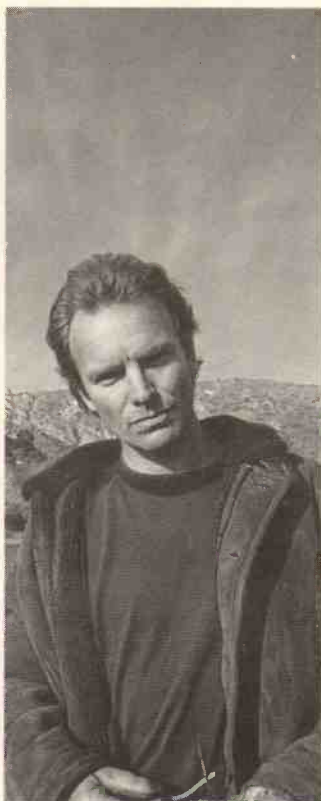
Radio Crossover

"So that is the tour, and then,

when it comes to radio play of the new record, we are looking at a totally different ball game between here and the US. In the UK, if you get on **BBC Radio 1**, you're happening, whereas in the US there are all these different formats. You have AOR, CHR, New Rock, Urban... there is all this different stuff out there!

"However, I think we have got tracks on this album that can cross over. I think *All This Time* is a definite cross between AOR and CHR, *Mad About You* is also a big cross and *The Soul Cages* is an out-and-out AOR track.

"There again, I have got to say that I hate all this formatting. It is so pinpointed down and it is all to do with marketing and commercialism and where the advertising dollars are going to be captured



with a certain audience.

'play good music, guys!'"

In some areas Sting is seen either as a musician or as someone who is passionately committed to assisting certain ecological causes.

However, following his much-publicised involvement with the campaign to save the planet's rainforests, the new album places the spotlight firmly back on Sting as a rock artist, writing and performing his songs for all those who wish to listen.

Turner explains, "His music is a separate issue. He gets involved with the rainforests because at the bottom of his heart he wants to be involved with that cause, whether he gets knocked for doing that or not.

Social Conscience

"He became involved at a time when he did not need publicity for anything - there was not a record coming out - and I saw him

do that from the bottom of his heart because he wanted to help people.

"It is the same with Amnesty International. He has played concerts for certain issues and I admire that. I think that is great, and I also think it is really good to isolate it.

"It is nice to now see him separate the two.

"We do not need to go out on the road now and sell rainforest merchandise.

"If we do sell rainforest merchandise, we need to sell that as a separate item and we will find a company that can sell rainforest shirts to retail.

"We do not need to force it on people. Sting has brought the issue to public attention and I think it is now people who have to choose what they want to do."

It is this combination of a social conscience and marketability that makes Sting special.


Following his much-publicised involvement with the campaign to save the planet's rainforests, the new album places the spotlight firmly back on Sting as a rock artist, writing and performing his songs for all those who wish to listen.

past

PMV celebrates past success with ...


Sting

THE VIDEOS





present

PMV congratulates Sting on his new album "THE SOUL CAGES" and the forthcoming tour in Europe starting in April 1991 ...



future

PMV looks forward to a continued and successful relationship with STING and A & M...

Sting

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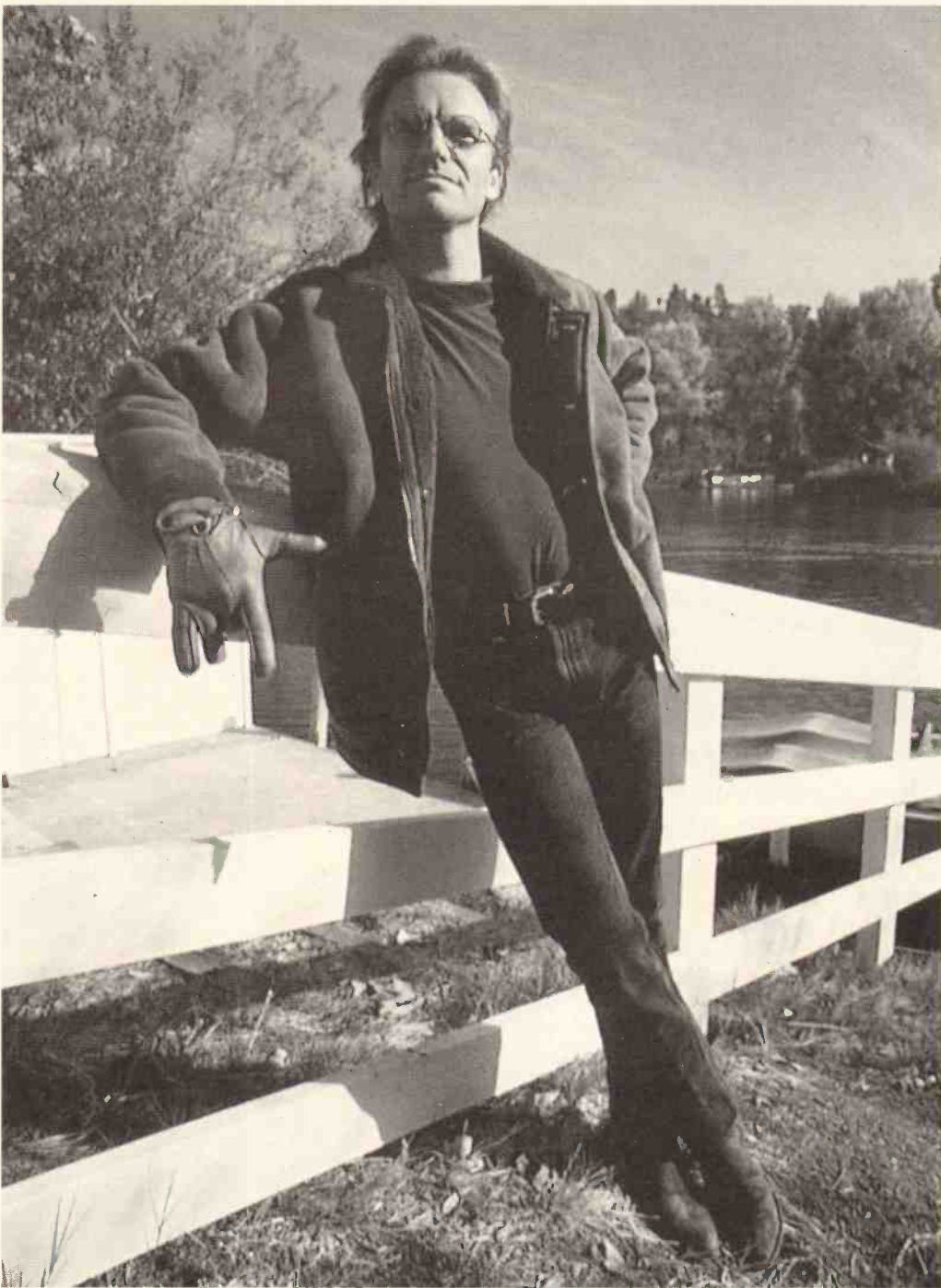
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While there is no shortage of studios around the world, the stage where every single small town has its own state-of-the-art facility has not been reached yet.

by Richard Buskin

Having spent the past few years working in a variety of top locations ranging from Europe to the Caribbean, **Sting** decided that, for the recording of his new album, Italy would make a nice change, but not if this meant being stuck in the middle of a major city. The problem was that it did.

Then producer/engineer **Hugh Padgham** hit upon the idea of recording the basic tracks in a regular set-up, before carrying out all of the overdubs in a mobile

studio that could be situated wherever Sting wanted. What brought this to mind was some material that he had read on **Le Voyageur II**, a high-tech unit that differs from its mobile competitors in terms of its size, flexibility and design.

Truly Mobile

Based in Paris, and therefore operational anywhere in Europe, **Le Voyageur II** does not just offer a mid-market console and limited selection of outboard gear all crammed into a standard trailer. Instead, it boasts a control room that can be hydraulically expand-

ed on either side within a matter of minutes, providing a maximum area of 16 square metres in which to house the **Neve VR Series 48-input** desk with total recall, **Meyer HDI** integrated main monitors and aircraft-design effects racks fitted with all the latest equipment.

Adjoining the control room is a separate machine room and a fully equipped lounge area.

Hydraulic Lead

With two tons of lead soundproofing, the total weight amounts to 19 tons, placed aboard a **Scania** truck that is supported by four hydraulic stabilisers. For the **Sting** project, this was parked in the grounds of a huge villa rented just outside **Pisa** in Italy, and although **Padgham** was at first concerned that none of the rooms in there would be suitable for recording vocals, he soon found two to fit the bill.

He says, "Sting had not even seen the place before he arrived. He had just seen some pictures of it!"

LIKE A ROLLING STING?

Hi-Technology In A Mobile

Adaptable for linking to a video mobile, to a film unit or to outside broadcasts, **Le Voyageur II** can be adapted to any audio configuration. Be it 24-track analog or 48-track digital, any type of signal can be sent in or received from it, and if necessary a second console can be set up in the machine room or the mobile can be connected to an external machine room.

There again, the machines on board can also be linked to an outdoor console if required.

Interchangeable

Therefore, while **Le Voyageur II** offers a standard equipment list, much of this is interchangeable and in the case of **Sting** a **Sony PCM3348** digital 48-track tape machine was installed and utilised.

Says **Padgham**, "The problem with existing mobiles where you do not have expanding sides is that you are governed by the width of the truck. As far as I am concerned, the size and quality of this mobile are second to none. It is the only one I know that has such sophisticated acoustic design treatment. Other mobiles might sound okay, but they are like a little box compared to this.

five metres wider than **Le Voyageur II**. Outside investors will be brought into the company to help with the finance, but all of this is necessary if we are to achieve our aim to be the biggest private mobile studio company in Europe."

Sting's project began when he spent a couple of weeks rehearsing with the other musicians in New York: **Manu Katche** on drums, **Dominic Miller** on guitar, **Kenny Kirkland** on keyboards and himself on bass.

When he arrived at **Guillaume Tell Studios** in Paris for the recording of the backing tracks, he was equipped mainly with song ideas as opposed to proper arrangements and demos, as had been the case on previous albums stretching all the way back to his days with **The Police**.

Less Contrived

In this way, he intended to come up with a less contrived and more natural end-product.

"We do not think about whether it is going to be played on the radio or not when we make records," says **Padgham**. "We are making them for our own enjoyment. We are just making music and making it the best way we can with the songs that have been

With two tons of lead soundproofing, the total weight amounts to 19 tons, placed aboard a Scania truck supported by four hydraulic stabilisers. For the Sting project, this was parked in the grounds of a huge villa rented just outside Pisa in Italy.

It was computer-designed and built to the exact dimensions.

"With such a good desk and good sound, a record could even be mixed in here, whereas you would not really dream about mixing in most other mobiles."

Voyageur III

Yves Jaget is designer, co-owner and on-site maintenance engineer of **Le Voyageur II**. He has held this position ever since the mobile was built in October 1989. It has been kept very busy in France with the likes of **Jean-Michel Jarre**, **BB King**, **Ray Charles**, **Johnny Clegg**, **Ella Fitzgerald** and **Miles Davis**.

He explains, "The **Sting** project has been really good for us. At the moment we are looking to the future and developing plans for **Le Voyageur III**, which will be

written. If the radio stations want to play them, then that is fine. We hope they do, but we are by no means tailoring our music for the media or whomever.

"So between us, we just thrashed out the ideas and either made them into songs and then recorded them, or in some cases just recorded the jams and then edited them into songs afterwards.

"For six weeks it was a band being a real band and it was great!

"Obviously you are making a record for posterity, and so once **Sting** has recorded a vocal and thinks that he can sing it with more feeling or whatever, we will go back and do it again or drop in parts. **Sting** can alter the sound of his voice like maybe no other singer I have worked with. He can make it sound huskier or har-

"As far as I am concerned, the size and quality of this mobile are second to none. It is the only one I know that has such sophisticated acoustic design treatment."

Jammin' Studio

der to whatever degree he wants.

"He is very patient about matching sounds, but there again I do not think the album sounds particularly overdubbed. We were not going for vast vocal arrangements, and the idea was to try and make it sound more like a four-piece band just playing together.

Glitches Used

"We were not over-picky about everything. I did not mind if, for instance, he was thumping away live on his Fender Jazz bass and he got string buzz or thwack on it. If you could not hear it in the track I would not ask him to do it again, because it gave all sorts of liveness to it. Even mistakes.

"Unless there was something blaringly wrong we liked to keep it a bit rough at the edges,

because otherwise the record would have ended up sounding clinical, and in that case we might just as well have done the whole thing on a Synclavier!"

The new album *The Soul Cages* was produced by Sting and Hugh Padgham.

The backing tracks were recorded on an SSL 4000E console at **Guillaume Tell** and after overdubbing in Pisa the mix was completed on SSL at **Townhouse Studios** in London.



"We are recording for our own enjoyment... just making music the best way we can. If radio wants to play them, then that is fine. We hope they do, but we are by no means tailoring our music for the media."

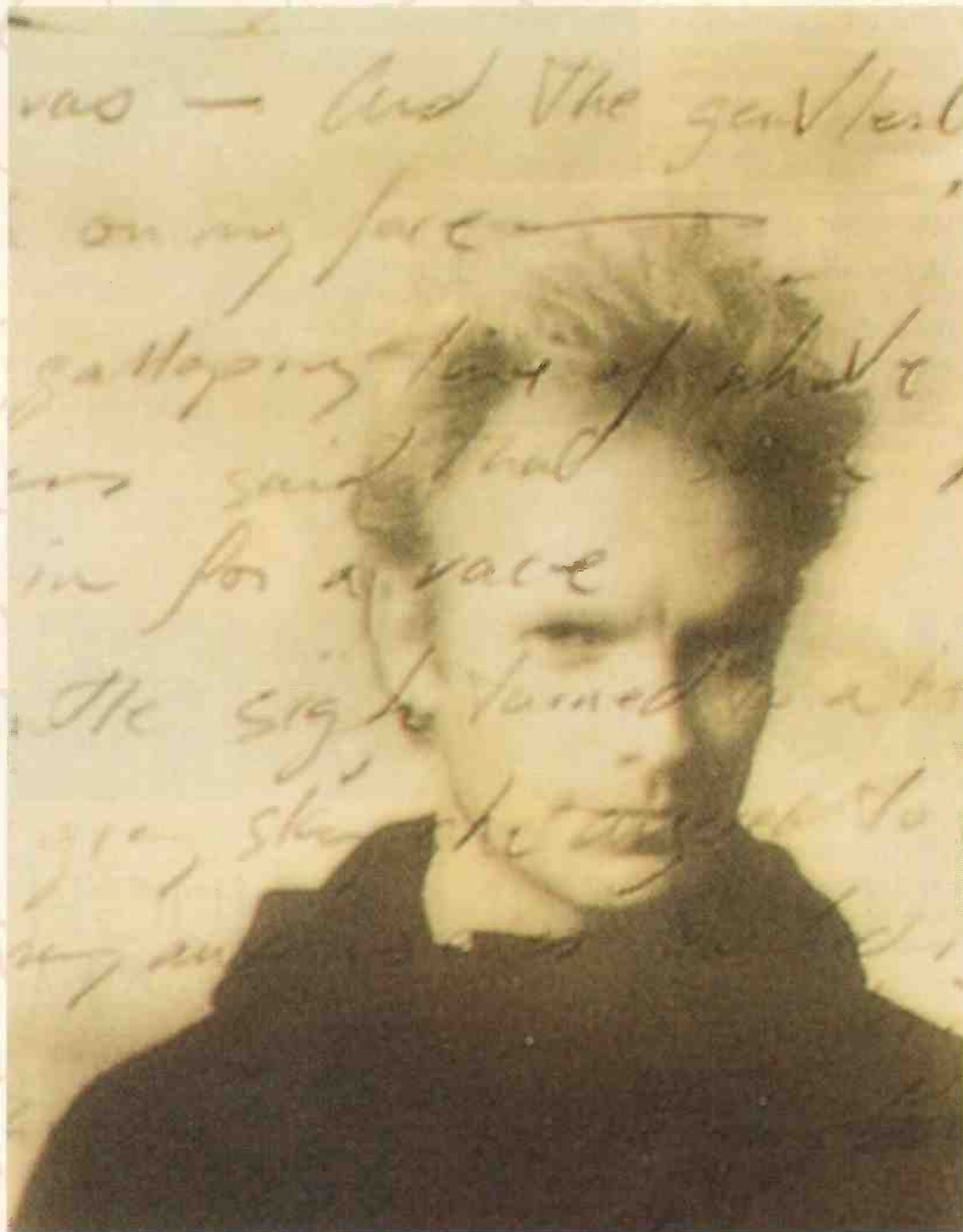
Discography

- *The Dream Of The Blue Turtles* (A&M '85)
- *Bring On The Night* (A&M '86)
- *Nothing Like The Sun* (A&M '87)
- *The Soul Cages* (A&M '91)

STUDIO GUILLAUME TELL

DEAR STING, HUGH
AND ALL THE TEAM
CONGRATULATIONS
AND A VERY HAPPY NEW YEAR

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